



# Keramic Supply Co.

## Indianapolis, Indiana

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# CATALOGUE AND INSTRUCTION BOOK

PRICE TWENTY-FIVE CENTS



KERAMIC SUPPLY CO.  
INDIANAPOLIS, IND.

All former Catalogues and Prices have been Cancelled; Kindly Destroy Them

### TERMS

Our terms are strictly cash irrespective of rating or references. To insure prompt shipment, remittance must be sent with the order.

We do not open accounts, we have no agents, no traveling mens' expenses, no retail store expenses.

We manufacture and import at the lowest cash prices which enables us to sell a better grade of goods at a lower price than others.

### DISCOUNTS

We list our goods at the net price and do not allow a discount.

Our price is the same to one and all alike and we do not make any reduction whether goods are purchased in small or large quantities.

We have made our prices as low as we can. You can rely upon our goods and we honestly believe that a careful comparison of our prices with those of any other concern will convince you that you get better goods and more value in your purchases from us than you can obtain elsewhere.

### MONEY BACK

We fully guarantee everything as represented or money refunded.

If you are pleased with our goods, you can do us a favor by telling others and allow them to use your catalogue in sending us orders.

If you are not pleased, we will consider it a favor if you will let us know at once, giving us full particulars.

### RELIABILITY

You are perfectly safe in sending us your orders and your money.

Any Bank in any town will tell you that we are responsible. We have customers in nearly every City in the United States and gladly refer you to any of our many satisfied customers.

### INSTALLMENTS

We receive letters asking for prices on kilns or goods in quantity from parties who wish to buy on installments. The inquiries can be avoided for the reason that our only terms are cash with order. We cannot extend time as we do not open accounts, and we do not ship goods on consignment nor on installments.

### MISTAKES

If we make a mistake in filling your order, kindly give us a chance to correct it. We have a good system of filling orders and keeping a record of them, but an error is liable to be made now and then; we know this, and we are willing and anxious to correct our errors.

In case we have made an error, write us about it, otherwise we may never know of it.

## **RULES IN ORDERING**

Write your name and address plainly.

State clearly the articles wanted and price of same.

Mention in your letter the amount of money you have sent.

Sign your name and address plainly as possible so that we cannot make a mistake.

Should you change your address, please notify us, being sure to give the old as well as the new address in full.

## **REMITTANCES**

Money orders are the best and safest form to send money as they insure against loss or theft.

If money is sent in a letter, it is best to register the letter.

On personal checks add ten cents extra to pay collection charges.

Goods may be delayed awaiting collection unless checks are certified.

If you send us more money than necessary to pay for the goods sent you, we will place to your credit the amount overpaid.

Do not send stamps. They are often received in bad condition, firmly stuck to the letter. When we get more stamps than we can use, we have difficulty in selling the surplus as large users of stamps will not buy them in broken sheets, and the Postoffice will not redeem them, nor even exchange stamps of one denomination for another.

## **DELIVERY OF GOODS**

We ship all goods at purchaser's risk.

No claims allowed nor exchange made after three days from receipt of goods.

Delivery is guaranteed when sent by registered mail or by express, but we are not responsible for goods sent by ordinary mail.

When insufficient money is sent to prepay postage or express, we send the goods by express, charges to be paid when delivered.

## **DELAYED SHIPMENTS**

Our rule is to send goods the same day the order is received.

Small orders are sent by mail and should be received very promptly.

Larger orders are often sent by express and when sufficient money is sent with the order we prepay the express charges.

If the goods you have ordered are not received promptly by mail, it is best to make inquiries at your express office.

We receive many letters containing money and order for goods where no name or address has been signed to the order, and in such cases we have no way of telling who sent the order to us.

After you have waited a reasonable time and no goods are received, kindly write us, giving the date when you sent the order, the amount of money sent, the name and address in full and the goods that were ordered. We will then take the matter up at once and report to you promptly.

## Royal Overglaze Colors

(Vitrifiable)

All our colors are thoroughly ground and prepared ready for use. They do not need any further grinding or fluxing.

Our colors are pure in tone and all of them will glaze beautifully with moderate firing. They have been selected and prepared with the greatest care and we list only those that have been thoroughly tested and recognized as the most reliable and best colors obtainable.

Our colors are sold in the powder form only, they are used for painting, tinting and dusting. They will stand mixing or blending together to any desired extent, and they may also be used in connection with colors of other makes or with tube colors.

In china painting the make of colors used will not insure a masterpiece, yet a good painting demands good colors. Good colors will reflect credit to the artist, for they lend a dignity to the painting that inferior colors can never equal.

Our colors may be a little better than seems necessary, but their use determines quality, the recollection of which will remain long after the price has been forgotten.

## Mineral Colors

Colors for painting on china consist of special colored enamels of a glassy nature. When fired, the glaze on the china becomes soft, and the paint melts and unites with the glaze, forming a part of it.

Carefully prepared china colors with unite almost perfectly with the glaze giving great brilliancy and durability.

The basis of china colors is a flux, to which various metallic oxides or compounds are added to produce different colors.

Ordinary flux consists of a mixture of lead oxide, white silica oxide and boric acid. These ingredients are melted in a clay crucible at a white heat and when the mass becomes clear and perfectly fluid, it is poured on a marble slab to cool. Afterwards it is crushed and ground to a powder.

In the preparation of colors only the very best and most carefully selected materials are suitable and great skill is required in the various operations to produce properly finished colors for artists' use.

Yellow is produced by means of zinc and antimony. Yellow brown contains iron oxide and zinc. Deep red brown is produced with red oxide of iron. Water green contains copper carbonate. Blue green contains cobalt carbonate and oxide of chromium. Dark blue is made with cobalt and zinc. Rose contains purple of cassius and metallic silver. Ruby purple is produced with oxide of gold and purple of cassius. Black contains cobalt, iron and uranium. Purple of cassius is a compound consisting of gold and tin.

The colors are prepared by adding the metallic compounds to the flux, they are then melted in a crucible and finally crushed and ground to an impalpable powder.

## Royal Overglaze Colors

### Vitrifiable

The price quoted on each color in the following list, indicates the import price for the same shades when imported in original vials.

When colors are imported in bulk, instead of in vials, the duty is much less, and it enables the colors to be sold at a much lower price.

The reason we can sell the more expensive colors at ten cents each, is because we bottle in large quantities, and we do not consider the cost of any one color, but we average the cost of all the colors, and this enables us to sell all of them at an average price.

OUR PRICE IS 10 CENTS EACH FOR ANY COLOR

\$1.20 PER DOZEN COLORS

\$10.00 PER 100



Soft flux.....	\$0 15	Light blue.....	\$0 18	Deep blue green ....	\$0.25
Dresden flux.....	.15	Turquoise blue.....	.30	Russian green.....	.13
Royal glaze.....	.13	Sevres blue.....	.15	Turquoise green.....	.30
Ivory glaze.....	.10	Azure blue.....	.15	Royal dark green.....	.18
Lavender glaze.....	.10	Banding blue.....	.13	Duck green.....	.18
		Royal shading blue.....	.15	Night green.....	.18
		Copenhagen blue.....	.15	Royal shading green.....	.18
Ivory yellow.....	.13	Shell pink.....	.15	Dark green No. 7.....	.13
Old ivory.....	.15	Peach blossom.....	.15	Black green.....	.18
Trenton ivory.....	.10	Best pink.....	.20		
Lemon yellow.....	.15	Rose.....	.23	White enamel.....	.13
Mixing yellow.....	.10	Crimson (american		Aufsetzweiss.....	.13
Canary yellow.....	.15	beauty).....	.35	Pink enamel.....	.15
Silver yellow.....	.10	Yellow pink (flesh		Orange enamel.....	.15
Albert yellow.....	.25	tint).....	.25	Turquoise enamel.....	.15
Egg yellow.....	.13	Brown pink.....	.25	Pale blue enamel.....	.15
Yellow ochre.....	.13			Pale green enamel.....	.15
Yellow brown.....	.13	Violet of gold.....	.28	Paste for raised gold.....	.10
Dark yellow brown.....	.15	Deep violet of gold.....	.45	Cement for china.....	.13
Meissen brown.....	.15	Royal ruby purple.....	.38	Filling for china.....	.15
Chestnut brown.....	.15	Ruby.....	.50		
Violet of iron.....	.13	Lilac.....	.25	Matt white.....	.10
Deep red brown.....	.13	Royal violet.....	.30	Matt ivory yellow.....	.10
Auburn brown.....	.13	Violet for grapes.....	.35	Matt lemon yellow.....	.10
Dark brown.....	.13	Pansy purple (deep).....	.50	Matt gold yellow.....	.10
Shading brown.....	.15			Matt yellow brown.....	.10
Chocolate brown.....	.15	Coral orange.....	.15	Matt dark brown.....	.10
Brown 4 or 17.....	.13	Nasturtium red.....	.15	Matt chocolate brown.....	.10
Finishing brown.....	.15	Cardinal red.....	.20	Matt black brown.....	.10
Outlining black.....	.15	Carnation.....	.15	Matt black.....	.10
German black.....	.13	Yellow red.....	.15	Matt warm grey.....	.10
Purple black.....	.38	Blood red.....	.15	Matt turquoise.....	.15
Brunswick black.....	.35	Pompadour red.....	.23	Matt light blue.....	.15
				Matt dark blue.....	.38
Pearl grey.....	.13	Water green.....	.13	Matt pink.....	.15
Silver grey.....	.15	Coalport green.....	.15	Matt violet.....	.25
Warm grey (ashes		Apple green.....	.10	Matt purple.....	.25
of roses).....	.25	Yellow green.....	.15	Matt salmon.....	.15
Copenhagen grey.....	.18	Grey green.....	.13	Matt pompadour red.....	.15
Grey for flowers.....	.15	Moss green J.....	.13	Matt apple green.....	.10
Grey for flesh.....	.15	Grass green.....	.18	Matt grass green.....	.10
Gold grey.....	.28	Olive green.....	.18	Matt olive green.....	.10
		Brown green.....	.18	Matt dark green.....	.10

## Royal Overglaze Colors

For China Painting

REGULAR SIZE.



In this price list the colors are arranged in groups. The first color in each group is the lightest shade, and each succeeding color is darker than the preceding one.

	Import Price	Our Price		Import Price	Our Price
Soft flux (for glass) .....	\$0.30	\$.20	Shell pink .....	\$0.30	\$.20
Dresden flux .....	.30	.20	Peach blossom .....	.30	.20
Royal glaze .....	.25	.20	Best pink .....	.40	.25
Ivory glaze .....	.20	.20	Rose .....	.45	.30
Lavender glaze .....	.20	.20	Crimson (american beauty) ..	.70	.50
Ivory yellow .....	.25	.20	Yellow pink (for flesh or roses)	.50	.25
Old ivory .....	.30	.20	Brown pink .....	.50	.25
Trenton ivory .....	.20	.20			
Lemon yellow .....	.30	.25	Violet of gold .....	.55	.25
Mixing yellow .....	.20	.20	Deep violet of gold .....	.90	.35
Canary yellow .....	.25	.20	Royal ruby purple .....	.75	.60
Silver yellow .....	.20	.20	Maroon .....	1.00	.75
Albert yellow .....	.50	.25	Ruby .....	1.00	.75
Egg yellow .....	.25	.25			
Yellow ochre .....	.25	.20	Lilac (violet No. 2) .....	.50	.30
Yellow brown .....	.25	.20	Royal violet (blue violet) ..	.60	.30
Dark yellow brown .....	.30	.25	Violet for grapes .....	.70	.40
Miessen brown .....	.30	.25	Pansy purple (deep purple) ..	1.00	.40
Chesnut brown .....	.30	.25			
Violet of iron .....	.25	.25	Coral orange .....	.30	.20
Deep red brown .....	.25	.20	Nasturtium red .....	.30	.20
Auburn brown .....	.25	.25	Cardinal red .....	.40	.25
Dark brown .....	.25	.20	Carnation .....	.30	.20
Shading brown .....	.30	.25	Yellow red .....	.30	.20
Chocolate brown .....	.30	.25	Blood red .....	.30	.20
Brown, 4 or 17 .....	.25	.25	Pompadour red .....	.45	.20
Finishing brown .....	.30	.20			
Outlining black .....	.30	.20	Water green .....	.25	.20
German black .....	.25	.25	Coalport green .....	.30	.20
Purple black .....	.75	.30	Apple green .....	.20	.20
Brunswick black .....	.70	.35	Yellow green .....	.30	.25
Pearl grey .....	.25	.25	Grey green .....	.25	.25
Silver grey .....	.30	.20	Moss green J .....	.25	.20
Warm grey (ashes of roses) ..	.50	.25	Grass green .....	.35	.20
Copenhagen grey (blue grey) ..	.35	.30	Olive green .....	.35	.20
Grey for flowers .....	.30	.20	Brown green .....	.35	.20
Grey for flesh .....	.30	.30	Deep blue green .....	.50	.25
Gold Grey .....	.55	.30	Russian green (deep chrome)	.25	.20
Light blue .....	.35	.20	Turquoise green .....	.60	.30
Turquoise blue .....	.60	.30	Royal dark green .....	.35	.25
Sevres blue .....	.30	.20	Duck green .....	.35	.25
Azure blue .....	.30	.25	Night green .....	.35	.25
Banding blue .....	.25	.25	Royal shading green .....	.35	.25
Royal shading blue .....	.30	.25	Dark green No. 7 .....	.25	.25
Copenhagen blue .....	.30	.25	Black green .....	.35	.30



## Royal Worcester Colors

### REGULAR SIZE VIALS

Matt white .....	\$0.20	Matt black.....	\$0.20	Matt purple .....	\$0.40
Matt ivory yellow...	.20	Matt warm grey....	.20	Matt salmon.....	.20
Matt lemon yellow..	.20	Matt turquoise ....	.20	Matt pompadour red	.20
Matt gold yellow....	.20	Matt light blue ....	.20	Matt apple green...	.20
Matt yellow brown..	.20	Matt dark blue.....	.20	Matt grass green....	.20
Matt dark brown ....	.20	Matt pink .....	.20	Matt olive green....	.20
Matt chocolate brown	.20	Matt violet .....	.40	Matt dark green....	.20
Matt black brown...	.20				

Worcester colors fire with a dull sheen or semi-glaze and produce a beautiful soft effect. They are often used for backgrounds, handles or other effects in connection with ordinary colors. Roman gold applied thinly or stippled over Worcester colors gives a beautiful effect and produces gold bronzes. Paintings in Worcester colors are often outlined with delicate lines of raised paste and gold. These colors are applied same as ordinary colors, but it is advisable to use the dusting process. They are fired same as ordinary colors.

### Dull Finish

Dull finish is a white powder to be mixed with powder or tube colors to produce matt or semi-glaze same as matt wax and Worcester colors. One part of dull finish is added to four or five parts of color, mixing thoroughly together.

Dull finish ..... \$0.26, postpaid

### Glass Colors

Any of our Royal overglaze colors may be used for painting on glass by mixing them with special soft flux, about one part of flux to three or four parts of color.

Special soft flux ..... per vial, \$0.20

## Royal Relief Enamels

### REGULAR SIZE VIALS

White enamel .....	per vial, \$0.20	Pink enamel .....	per vial, \$0.20
Aufsetzweiss .....	" .20	Orange enamel .....	" .20
Pale blue enamel.....	" .20	Pale green enamel.....	" .20
Turquoise enamel.....	" .20	Paste for raised gold....	" .20

Enamels are used for outlining, scroll work and other raised effects. They are very useful for heightening the effects on flowers, etc. In flat enamel work the enamel is mixed with sufficient painting oil to make it flow easily. The brush is well filled and the enamel is spread heavily or "floated" over the design. Enough enamel is put on so that it will spread to form a smooth surface. After firing it will be slightly raised.

Enamel should be mixed with Royal Painting oil or relief medium to form a thin paste. It is not necessary to grind the enamel, simply add enough oil to make it work easily and to stay raised in dots without spreading when placed on the china. Use a red sable brush, dampen the brush with the oil, then take a small quantity of the enamel and lay it lightly by dragging it from the brush.

For making dots or jewels the brush should be well filled and then touched to the china.

Enamels will adhere better if they are lightly fired and if possible put them on for the last firing only, as repeated or too hard firing may cause them to scale or chip.

### Royal Painting Oil (Dust Proof)

Our painting oil is used for mixing powder colors or thinning tube colors. It may be used in connection with any make of colors. It is ready prepared for use and no other medium should be used in connection with it. It is entirely free from stickiness, has a pleasant odor and is pale in color.

Colors mixed with this oil may be laid either with camels hair or sable brushes. The colors will work very freely, will not drag or become gummy, but may be laid perfectly smooth, and can be blended or be worked into or worked over to any extent desired.

Rich underglaze effects may be produced by applying the colors thickly, as our oil will not cause blistering.

Freshly painted china may be fired immediately without drying, and with no fear whatever of the colors running together when our oil is used in connection with our powder colors.

For general painting the colors should be mixed to a creamy consistency. Apply thinly for light effects and thickly for darker coloring.

Price, ½ ounce bottle.....	\$0.15	postpaid
" 1 " " ".....	.24	"
" ½ pint can.....	1.30	by express prepaid
" 1 " " ".....	2.25	"



### Royal Grounding Oil (For The Dusting Method)

Our grounding oil is specially prepared for the purpose and requires no mixing. It is black in color, and when patted on the china gives a grey tint, which enables one to determine the thickness of the coating. By patting more in certain places than in others a graduated tint is obtained, and will produce a graduated ground after the color is fired. The color will harden at once, enabling the china to be handled without risk.

The dusting method produces far superior results to the ordinary wet process, and with a little practice it is much easier to produce the desirable clouded effects with various colors blended one into the other.

Our grounding oil is without question the most perfect medium prepared for the dusting process.

Royal grounding oil, ½ oz. size, per bottle	\$0.15	postpaid
" " " 1 " " ".....	.24	"
" " " ½ pint can by express	1.30	prepaid
" " " 1 " " ".....	2.25	"



### Erasing Fluid

Erasing fluid is packed in wax-lined glass bottles. Be careful not to scrape the wax from the inside of the bottle. The fluid does not need stirring nor shaking. Keep the bottle in a dark place when not in use.

Erasing fluid is used for removing fired-in colors, also for etching. Apply the fluid with a camel's hair brush.

It should remain on the china a minute or so, depending upon the amount of color to remove; wash afterwards with plenty of water. If after using, a slight etching shows on the china, it may be entirely removed by dusting on a very thin coat of royal glaze and firing.

Price,  $\frac{1}{2}$  ounce bottle .....\$0.30 postpaid  
 " " " ..... .55 "

### Relief Medium

Relief medium is used for keeping colors or enamels open a long time, also to prevent spreading of color. It is very valuable for use with an outlining pen to produce delicate tracings, etc. It can be mixed with other oils or mediums if desired and will be found superior to oil of cloves or anise oil for keeping colors open. The latter oils often cause the colors to run in firing, thus ruining the china. Relief medium is free from this defect.

Relief medium, regular size,  $\frac{1}{2}$  oz. bottle, \$0.15 postpaid  
 " " " ..... .24 "

### Pencil Medium

Pencil medium enables one to use an ordinary lead pencil for sketching on china. A little of the medium is rubbed over the china with tissue paper. It will dry quickly and produce a good surface for the pencil to write on and the marks will stand considerable handling.

Pencil medium..... $\frac{1}{2}$  ounce bottle, \$0.15 postpaid  
 " " " ..... 1 " " .24 "

### Oils and Mediums

Balsam of Copaiba.....	$\frac{1}{2}$ oz. bottle, by mail, \$0.15	1 oz. bottle, by mail, \$0.24 postpaid
Oil of Tar.....	" " " .15	" " " .24 "
Oil of Lavender.....	" " " .15	" " " .24 "
Oil of Cloves (best).....	" " " .23	" " " .34 "
Fat oil.....	" " " .18	" " " .29 "
Dresden Thick Oil.....	" " " .23	" " " .34 "



## Liquid Lustre Colors

	Trial Size	Regular Size
White .....	\$0.10	\$0.20
Ivory .....	.12	.25
Old ivory .....	.15	.40
Yellow .....	.10	.20
Orange .....	.10	.20
Light shammy .....	.15	.40
Yellow brown .....	.10	.20
Dark brown .....	.15	.40
Grey .....	.12	.25
Blue grey .....	.20	.45
Black .....	.25	.75
Opal .....	.12	.30
Mother of pearl .....	.12	.30
Yellow opal .....	.15	.40
Light green .....	.10	.20
Blue green .....	.15	.40
Apple green .....	.15	.40
Olive green .....	.12	.30
Dark green .....	.15	.40
Light blue .....	.15	.40
Turquoise blue .....	.15	.40
Steel blue .....	.25	.75
Lilac .....	.15	.40
Violet .....	.25	.75
Purple .....	.25	.75
Best pink .....	.15	.40
Rose .....	.20	.50
Iridescent rose .....	.25	.75
Crimson .....	.25	.75
Ruby .....	.35	1.00
Silver .....	.30	.90
Platinum .....	.30	.90
Copper .....	.30	.90
Bronze metal lustre .....	.30	.90
Green gold lustre .....	.30	.90
Essence .....		.15
Sheen powder .....		.40

Trial Size

Regular Size

## GENERAL INSTRUCTIONS

Our lustres come in small vials and are ready for use without mixing or diluting.

All the lustres look almost alike in the vials, each one being a dark liquid, and when painted on the china, one color can hardly be distinguished from the other, and they fire somewhat darker than one would judge from the thin transparent appearance before firing.

Lustres will keep indefinitely if kept in well stoppered bottles and in a dark, temperate place. Before using a lustre, the bottle should be well shaken until all sediment is mixed in.

It is most important that the brushes be perfectly clean, and not used for any other purpose. Failure more frequently occurs from improperly cleaned brushes than any other cause. It is advisable to have one brush for each lustre, otherwise wash the brush after each lustre, first in turpentine. Dry it, then rinse thoroughly in alcohol and again dry. The china or glass to be decorated must be perfectly clean and free from finger marks. Wipe off with tissue paper and alcohol, have the china the same temperature as the room, because if either too cold or too warm, the lustres will work irregularly.

As a rule apply the lustres thinly and as evenly as possible. If the lustre is too thick, it may be thinned with essence. If applied too thickly the normal brilliancy will be impaired. Two or three thin coats will be more effective than one heavier coat.

Each coat must be fired before applying the next coating.

Apply the lustres thinly and each additional fire will increase the beauty of the effect.

In covering large surfaces with lustre, use a square shader of medium size or a flat russia sable brush, apply the lustre evenly and get over the surface as quickly as possible, having a silk dabbler in readiness to pounce the surface until it is even and almost dry. It is necessary to work quickly as the lustre dries rapidly. Opal and mother of pearl lustres are best when not pounced.

While applying and drying lustre decorations, use the greatest care to avoid dust, as it will cause a spotted appearance after firing.

In firing lustres special care should be taken to see that the work is dry before placing it in the kiln. The kiln must be perfectly sound and dry and the firing must proceed slowly at first, so that the oils may be driven off gently, and to allow all fumes and gases to escape as they are very injurious and may cause the lustre to come out dull and without adhesion.

Too rapid heating up of the kiln may cause the lustre to scale or peel off.

Should lustres come out unsatisfactory, their tone may be changed, and often serious defects can be remedied by covering with mother of pearl and again firing. Mother of pearl is a valuable lustre as a covering for most of the lustres which should be already fired. It will give beautiful iridescence and warm tones.

In case any article receives other decorations it is advisable to apply and fire the lustre decoration last of all, but lustres can easily stand several firings, providing the kiln is sound and affords a ready exit for the gases that are formed in firing.

Gold and enamels or raised paste can be used over fired lustres, raised paste can be used over unfired lustre if desired.

Blemishes in lustre can sometimes be covered by tracing fine lines of roman gold over the surface. Raised gold work is very effective for outlining lustre designs. Lustres fired over burnished gold give very artistic effects and greatly enhances the value of the work. Green, yellow, brown, blue, violet and ruby are the shades mostly used over gold.

Lustres are best adapted for decorative effect such as bands, borders or linings such as the inside of cups, bowls, etc. The best shades for linings are ivory, old ivory, yellow, light shammy, light green, opal and mother of pearl.

Poster work is very effective in lustres and they are suitable in all conventional work.

China with an irregular or uneven surface is best adapted for lustre decoration, especially where large surfaces are covered with lustre, as it gives a greater iridescent effect and adds to the beauty of the work.

## PROPERTIES OF LUSTRES

**White Lustre** is used for increasing the brilliancy of white china, it gives a slightly iridescent effect and when used on glass gives a silver-like splendor, white is also used for diluting other lustres to make lighter shades.

**Ivory Lustre** is a delicate tint, repeated applications and firings give a silvery iridescence, it is useful as a covering for other lustres to increase the iridescent effects. It makes beautiful cup linings.

**Old Ivory Lustre** is a beautiful shade, somewhat deeper than ivory and a little richer in tone, it may be used for the same purposes. It goes well with gold work.

**Light Shammy Lustre** is a beautiful lining lustre giving light yellow brown tint and iridescent reflections.

**Yellow Lustre** when pounced<sup>7</sup> gives a delicate tint, two or three coats give a pearly iridescence. If applied over rose it gives a greenish iridescence. Over steel blue it gives an oxidized silver effect; applied over green it makes a yellow green; over purple or violet it adds to the iridescence.

**Orange Lustre** if pounced will make an ivory tint; if applied over ruby it produces a scarlet shade. It is used as a covering color for over rose, blues or greens. If applied too heavily, it will sometimes peel off, but a coat of yellow applied over it and fired will make the orange adhere.

**Yellow Brown** if pounced thinly will make flesh tones suitable for flat or conventional work, it is liable to spot if applied too heavily.

**Dark Brown** is a fine, clear, dark brown shade, it is one of the newest lustres and the most perfect brown shade yet produced.

**Grey Lustre** is useful in conventional designs, it goes well with gold work and with the darker lustre colors.

**Blue Grey Lustre** if applied thinly makes a light lavender blue suitable for sky and water effect. Two or three coats give a deep blue with pink sheen.

**Black Lustre** gives a gun metal effect. Applied thinly it gives a grey tint. Several coats are necessary to obtain a strong black.

**Opal Lustre** gives a variety of beautiful tints; by applying it thinly it will come out greyish, but with medium coats it will give yellow, brown, violet, green and pink reflections. If applied too heavily it will give subdued grey tones. To get the best effects, it is necessary to apply opal lustre very unevenly. It is a beautiful lustre for linings and all-over lustre work. If applied over fired copper lustre it will give beautiful dark iridescent metallic mirror effects.

**Mother of Pearl Lustre** when applied to white china gives a beautiful iridescence similar to opal lustre, but not as intense. It is a useful covering for over any of the lustres and gives various tints and iridescence.

**Yellow Opal Lustre** is similar to opal, but the coloring is much stronger and exceedingly effective, giving yellow tints of great beauty and iridescence if applied unevenly.

**Light Green Lustre** is a good lining color and applied two or three times gives a pearly iridescence, it is a good covering for any of the dark lustres.

**Blue Green Lustre** is a clear shade and if applied thinly will produce a bluish grey tint. Two or three coats gives a strong green shade.

**Apple Green Lustre** is a bright yellowish green, very striking in tone, and if applied unevenly over fired liquid bright gold, it will give a beautiful steel green tint.

**Olive Green Lustre** is a good neutral tint, and if applied heavily will sometimes produce peculiar mottled effects.

**Dark Green Lustre** will produce a bronzy effect if applied heavily over burnished gold. It is very useful as a body color, also as a covering for ruby, purple, silver and platinum.

**Light Blue Lustre** is a delicate shade useful as a harmonizing lustre in connection with pink and light green tones.

**Turquoise Blue Lustre** is the nearest approach to a true blue shade, it is a new production and free from pink or rose sheen, it gives a strong body color and a good clear tint. If applied over liquid bright gold will give fine steel blue effect.

**Steel Blue Lustre** is a very deep shade, often giving reflections of ruby, gold or blue, if applied thinly gives a steel grey tone.

**Lilac Lustre** is a beautiful soft shade of bluish tint if applied thinly and reddish in tone if applied heavier.

**Violet Lustre** if applied two or three times gives a very rich violet with red and gold reflections.

**Purple Lustre** is a very rich color with coppery reflections, if applied thinly gives reddish violet tints. It is very beautiful when covered with light green.

**Best Pink Lustre** is a true soft pink, free from blue or green reflection; by applying thinly very delicate tints can be produced. It is the only pink lustre that can be relied upon for pink and rose tints.

**Rose Lustre** if applied thinly gives pink tints, sometimes bluish in tone, applied heavily it gives bluish and golden reflections. Covering with yellow or light green gives pearly iridescent tints.

**Iridescent Rose Lustre** when applied thinly gives pink and blue tints, two or three coats gives a blue green shade with reddish reflections, if covered with yellow, orange or light green gives additional colorings and iridescence.

**Crimson Lustre** is a shade about midway between pink and ruby lustres, it is a very clear and reliable lustre and a beautiful color hitherto very difficult to obtain.

**Ruby Lustre** gives a rich effect. If applied thinly it gives a violet of gold tint. Two or three coats gives a ruby color. A scarlet is produced by covering with orange.

**Silver Lustre** is an opaque color, and if applied over tinted grounds will come out with a frosted effect. Two or three coats will give a beautiful silver mirror, very rich effects are produced by covering with green, violet or ruby.

**Platinum Lustre** is very similar to silver lustre and has the added advantage of not tarnishing. It gives a silver mirror and is very beautiful, giving very brilliant and unusual effects when covered with other lustres.

**Copper Lustre** gives a dark gold color, similar to liquid bright gold, but it is deeper in tone, it is useful for outlining and for grounds and as an under coating for other lustres.

**Bronze Metal Lustre** gives a beautiful deep rich bronze color of splendid metallic effect. If covered with apple green lustre applied irregularly will give beautiful iridescence.

**Essence** is used for thinning lustres that have become thickened from evaporation or long standing. Essence may also be used to thin liquid bright gold and to soften roman or unfluxed gold especially when the gold has become hardened and does not mix readily with turpentine. Some artists claim that roman gold can be applied more smoothly and better, if they thin with essence instead of using turpentine.

**Sheen Powder.** For producing a beautiful iridescent sheen on ordinary glass or china.

A thin coat of our black grounding oil is given the china and is pounced with silk until dry, then sift the sheen powder and dust it over the surface, being careful to remove all excess of the powder. It is then fired same as for decorated china. After firing it will add to the brilliancy of the effect if the china is washed with erasing fluid, simply mop over the surface allowing the fluid to act for one minute, then wash thoroughly and dry. When properly done the china will have a faint surface similar to light etching. The lustres are then applied.

### Gold for Decorating China

In applying gold to china, it is necessary to have the china perfectly clean and free from finger marks, it is usually applied with a small pointed shader, a gold brush should never be used for any other purpose.

Fine tracing or outlining can be done with an outlining pen. For this purpose, mix the gold with a little relief medium, fill the pen with a small brush, move the pen slowly over the china.

A slight elevation of paste will look higher after gold is applied. It is better than high relief as it is less liable to injury.

Roman, matt or burnish gold are all the same thing. Roman gold should be applied direct to the white china, it can also be used over paste or over matt or Royal Worcester colors.

Unfluxed gold differs from Roman gold in not having any flux added to it. Unfluxed gold will not adhere if applied to the white china, it is only used over color that has been fired. It may also be used over Roman gold that has been fired, when a second coating is desirable.

Designs may be etched in gold by outlining or tracing the design with an agate on the freshly fired gold.

A glass brush is used for polishing gold to give a soft lustrous effect with a rich golden tone. Burnishing sand is also used for the same purpose and has the advantage of polishing places not easily reached by a glass brush. A glass brush must always be used dry. But sand is to be used with plenty of water.

Gold may also be polished with an agate burnisher. It will give a very high polish almost like a mirror, and the process hardens the gold making it wear longer, plate edges should be burnished with an agate.

Liquid bright gold is often used as a first coating or foundation for Roman gold. Use a separate brush for liquid gold. Wash the brush in essence for gold. Do not use turpentine. If liquid gold is applied too thinly, it will fire purplish.

Roman gold applied too thinly will not adhere to the china. If applied too thickly it is liable to fire rough. It is best when applied as smoothly as possible and a light brown coating just heavy enough so that the shimmer of the china cannot be seen through the coating.

For solid gold work such as handles, use either a square shader of medium size or a one-quarter-inch russia sable brush. By adding a drop or two of liquid gold to roman gold it is said to make the gold go farther and it will spread on more evenly. Too much liquid gold however may spoil the effect as it is liable to fire purplish at the edges.

Gold should be dried before being fired, it may be placed in an ordinary oven, but the door should be left open so that the vapors may readily escape. When the china is dry, allow it to cool slowly before removing it from the oven.

Fired gold as it comes from the kiln has a dull yellow color, and to obtain the rich golden color, it must be burnished either with a glass brush or with an agate. Some decorators use bloodstone burnishers, but there is no advantage in them over agate burnishers.

Matt liquid burnish gold may be used direct on the white china, or it can be used on tinted backgrounds or over color that has been fired. It is used similar to liquid bright gold, but it comes out of the kiln dull like any other roman gold, and must be burnished with a glass brush to give a beautiful gold finish. It goes much farther than the ordinary roman gold in paste form.





THE CUT IS REDUCED SIZE

### Roman Gold or Unfluxed Gold

Hasburg's Phoenix gold, full size box, each	\$0.68	postpaid
" " " " " 3 boxes	2.04	"
" " " " " 6 "	4.00	"
" " " " " 12 "	7.85	"
" " " " " 24 "	15.00	"

We also furnish green gold, 68 cents; red gold bronze, 68 cents; green gold bronze, 68 cents and burnish silver 50 cents.



### Best Quality Liquid Bright Gold

Our liquid gold is now recognized as the most reliable quality to be obtained. It is largely used as a first coating on china, roman gold being placed over it for the second firing. Some china painters use it for thinning their roman gold instead of using turpentine, claiming thereby that a great saving in gold is affected.

Regular price 75 cents.

Liquid bright gold, per box, special net prices	\$0.35	postpaid
" " " 6 boxes " " "	2.10	"
" " " 12 " " " " " "	4.00	"

### Matt Liquid Burnish Gold

Matt liquid burnish gold comes in small vials ready prepared for use similar to liquid bright gold. It is applied to the china same as bright gold. After firing it may be polished with a glass brush or agate same as ordinary Roman gold.

Matt liquid burnish gold, per box	\$0.45	postpaid
" " " " 6 boxes	2.65	"
" " " " 12 " " " " " "	5.25	"



### Paste for Raised Gold Work

Paste for raised gold, ready mixed in tube including point.  
Price..... by mail, \$0.42 postpaid

**Directions for Using Tube and Point.**—To make lines, move the point over the design and gently press the tube; by using more pressure a thicker line can be made. Dots are made by holding the tube upright and touching the point to the china. By pressing the tube any size dot may be made. If the dots stand up pointed, tap on the back of the china which will cause the paste to settle down forming a perfectly round dot.

### Dry Raised Paste

Paste for raised gold, dry, in small vial ..... each, \$0.11 postpaid  
" " " large vial ..... " .21 "

**To apply Paste with a Brush.**—Use the dry powdered paste, mix with sufficient relief medium to form a thin paste. For ordinary work use a red sable liner, dampen the brush with relief medium, then take a small quantity of the paste with the point of the brush and lay the paste lightly by dragging it from the brush. Lines that are to be joined together must be completed while the paste is soft.

**Applying Paste with a Pen.**—For laying very fine lines. The dry powdered paste should be mixed with relief medium until quite fluid, use an outlining pen, fill the pen with a brush or palette knife. The pen will write on the china and make very fine lines. The paste will be in low relief, but will look higher when the the gold is applied. Gold can be applied to paste before firing if desired, allow the paste to dry thoroughly, then apply the gold with a small camels hair or red sable brush.

**Firing Paste.**—Care should be taken not to overfire paste, it does not require a hard firing, and will be better and adhere perfectly if fired at the usual temperature for decorated china or about 700°C.

### Burnishing Sand

For satin finishing roman gold. Especially useful to polish inside of small handles or other places impossible to burnish with a glass brush. Use a narrow strip of cloth or a cord which is to be drawn through the openings. Use plenty of water and very little sand.

Burnishing sand..... per bottle, \$0.12 postpaid



### Adhesive Tape

Genuine French transparent gummed tape prepared with the best quality adhesive gum. This tape is about  $\frac{5}{8}$ -inch wide, it is used for fastening tracings on china, and for mending torn studies. It may also be used for mending torn paper money or papers of any kind.

Price per roll.....\$0.07 postpaid

### White Tile for Palettes

4½ inches square..... by express only, each, \$0.15  
 6 " " ..... " " " .20

### Ground Glass Slabs

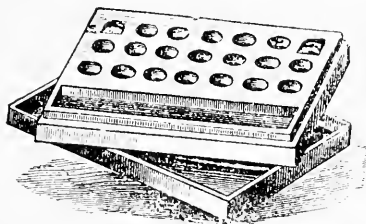
Ground glass, 4 x 4 inches ..... \$0.21 postpaid  
 " " 6 x 6 " ..... .32 "



### Glass Mullers

¾ inch..... each, by mail, \$0.13 postpaid  
 1 " ..... " " .20 "  
 1½ " ..... " " .28 "

### China Palettes

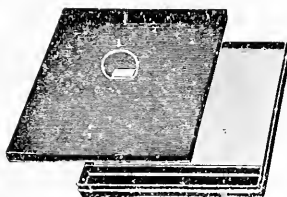


Twenty-one wells with slant and cover..... by express only, each, \$0.75

### Palette for Mixing Gold

Our gold palette consists of a porcelain slab set into japanned box with brush tray and cover.

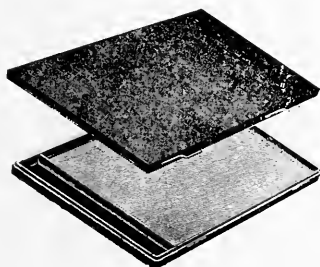
Size 6x7 inches (for gold or colors) by express only..... each, \$0.90



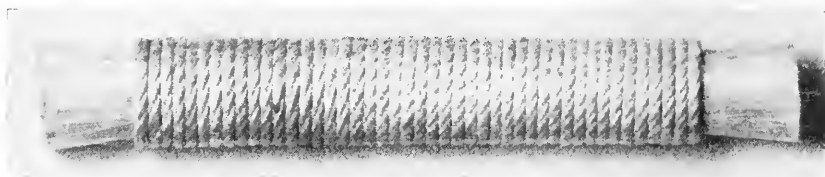
### Ideal Palette for Colors

Consists of a white porcelain slab 9 x 13 inches set into a japanned box with slip hinge cover. By its use paints can be kept fresh and clean. There is ample space for brushes, and plenty of room for mixing colors.

Price..... by express only, each, \$1.25



### Glass Brushes

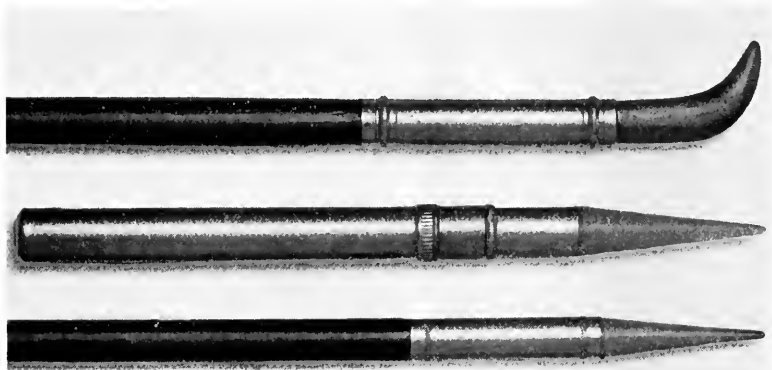


Glass brushes,  $\frac{1}{2}$  inch diameter, 4 inches long, double end... \$0.17 postpaid

Our glass brushes are made from the finest spun glass, they are used for producing a beautiful satin finish to roman gold. The brush is used dry and is simply rubbed over the gold until the surface is polished.

Tissue paper wrapped around the brush when using it, is a protection from the fibres of glass which are annoying if they get rubbed into the skin. Particles from the glass brush must not be allowed to settle on unfired painting unless the specks of glass are removed before firing.

### Agate Burnishers



No. 37	agate burnisher, bent form	.....	each, \$0.53 postpaid
Pocket	" " in plated metal case	.....	" .32 "
No. 13	" " pointed form	....	" .43 "

# German Palette Knife



8-inch blade German shape..... each, \$0.25 postpaid

# Curved Steel Erasers



Steel color erasers.....each, \$0.37 postpaid

# Steel Palette Knives



Our palette knives are made from the best quality English shear steel. They are manufactured especially for us and for china painters use.

2 1/4 inch blade "Petite," the most popular size .....	each, \$0.22 postpaid
3 " " regular size .....	" " .25 "

### Horn Palette Knives



5 inches long, regular size..... each, \$0.13 postpaid  
 4 “ “ “Petite” for gold..... “ .11 “

### Pencils for Sketching on China



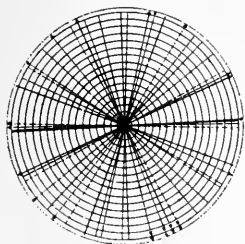
Special paper wound, (self sharpening) ..... each, \$0.11 postpaid  
 French litho pencils No. 2, for glass or china ..... “ .11 “

### Ivory Handle Dust Needles



With adjustable handle which may be used for holding miniature brushes or cambric needles. They are very useful.

Adjustable handle including needle ..... each, \$0.21 postpaid



### Plate Divider

A printed diagram on white paper. Enables anyone to readily divide a plate into any number of equal parts. Printed directions are furnished with each divider. It is especially useful, almost indispensable for designing geometrical and conventional work.

Price..... \$0.11 postpaid

### Dusting Cotton

Prepared for china painters. Used for dusting colors, etc.

Per package.....\$0.06 postpaid

### Dusting Wool

For applying colors by the dusting method, also for making dabbers. Does not contain as much lint as cotton and is more resilient.

Per package.....\$0.11 postpaid

### Silk Seives for Bolting Colors

Colors for ground laying are best when freshly sifted. Dry powder colors sent through the mails are liable to become packed, and will not give as satisfactory results as when freshly sifted.

Silk sieves in 4-inch frame.....\$0.34 postpaid



### Silk Dabbers

For pouncing and blending tinted backgrounds. These dabbers are silk covered, but in using them we recommend the use of an old silk handkerchief or silk rag as an additional covering, so that when one spot becomes too oily or filled with color, the rag

can be shifted so as to present a clean surface again. After use, silk rags should be washed in turpentine, then in soap and water and when dry, iron smooth for use again.

Silk dabbers.....\$0.28 postpaid

### Sketching Ink

#### For Designing on China

Sketching ink is waterproof ink of charcoal grey color and may be used with either brush or pen. In firing it burns away completely.

Sketching ink..... per bottle, \$0.16 postpaid



## Artgum

### The Dry Cleaner and Eraser

Artgum removes surface dirt from everything without the use of water or any other liquid and does not change the color nor injure the article rubbed with it. It does not take out grease spots or other stains which have gone below the surface.

Artgum cleans gloves, white kid and suede slippers, belts, corsets, hand bags, canvas and tan shoes, felt and straw hats, coat collars and lapels, neckties, hatbands, silk and satin goods, furniture coverings, etc.

Artgum renovates and cleans pictures, photographs, frescoes wall paper, drawings, tracings, books, art specialties, burnt wood and leather work, etc. It removes pencil marks and memoranda from books and papers without erasing anything that is written or printed in ink.

It cleans by picking up the dirt and rolling it up with the fine particles of Artgum that crumbled off the piece. It is made soft in order that it wear away without abrading or scratching the surface of the article rubbed with it.

Soft, delicate articles, such as fine kid gloves and satin should be rubbed lightly. Gloves should be put on the hand and then rubbed with the Artgum from the tips of the fingers toward the wrist,—not crosswise. DO NOT WET THE GLOVES.

Price..... \$0.12 postpaid

## Kiln Enamel

For enameling the inside of iron firing pots. Cast iron is more or less porous and in cooling will absorb gases which it gives out when again heated. This sometimes prevents china from glazing properly in firing. Our enamel is colorless when fired and closes the pores of the iron making it impervious. If desired the firing pot can be whitened after the enamel is applied by using a mixture of equal parts of plaster paris and whiting, this is mixed with water and a heavy coating is brushed to the inside of the firing pot and is fired, it will give a fine white coating that will reflect the heat and aid considerably in giving a uniform firing. The kiln enamel is to be mixed with water and a thin coat is brushed on the inside of the firing pot. It is not to be applied to the shelves. Kiln enamel must be fired before firing china in the kiln. One package of enamel is sufficient for a large sized pot.

Kiln enamel..... per package, \$0.56 postpaid

## Stilts for Stacking China

Small size..... per dozen, \$0.18 postpaid  
Medium size..... " .30 "

## Passe Partout Binding

### For Binding and Preserving Prints, Photographs, Etc.

In rolls  $\frac{3}{8}$ -inch width, twelve yards in each roll.

	Black Green	White Grey	Brown Crimson	Red Blue	
Each, per roll.....					By mail, \$0.12 postpaid
Gold or Silver.....					each, per roll " .27 "

## Best Sheet Ivory

SELECTED QUALITY PREPARED

### For Miniature Painting, in Water Colors

			Postage Extra
$1\frac{7}{16} \times 1\frac{11}{16}$ .....	per sheet, each, \$0.85		\$0.02
$1\frac{1}{8} \times 2\frac{1}{8}$ .....	" "	.45	.02
$2\frac{1}{8} \times 2\frac{1}{8}$ .....	" "	.65	.03
$2\frac{1}{2} \times 3$ .....	" "	1.25	.07
$2\frac{3}{8} \times 3\frac{5}{8}$ .....	" "	1.80	.05
$3\frac{3}{8} \times 4\frac{5}{8}$ .....	" "	3.00	.06
$4 \times 5$ .....	" "	4.00	.06



## Asbestos Twine



Our asbestos twine is made especially to endure the heat of firing china. It is free from sulphur or other injurious substances commonly found in other asbestos cords or sheet, which if used in a kiln will ruin the china.

Our twine will not injure the color or gold. It is used for holding cemented china together while being fired. It may also be used in the place of stilts, short pieces of the twine being used to separate the china.

Before firing, asbestos twine is very strong, but the heat in firing greatly weakens it, so that it can be only used once for holding china, but it can be used several times for separating china in a kiln.

Asbestos twine (skein of 5 yards).....each, \$0.11 postpaid

## Cement for Mending China

Our cement for mending is a dry white powder, it should be mixed with water to form a thin paste. Apply to the broken edges of the china and press firmly together. When dry, the excess of cement should be removed. A very little of the cement is necessary, in fact the less that is used within limits, the neater and stronger will be the repair.

Before firing it is well to tie the parts together with asbestos twine which will prevent the china from falling apart in firing.

Cement for mending china (small vials) .....	each, \$0.11	postpaid
" " " (large vials) .....	"	.21
" " " glass (small vials) .....	"	.16

## Filling for China

Filling is a white powder to be mixed with water to form a thick paste and it is used for filling nicks or crevices in broken china. It is to be applied to the china and built up more than necessary, and when dry it can be modeled and the excess scraped or cut away with a pen knife. It is to be fired the same as ordinary decorated china. After firing, it may be painted over and fired again.

Filling for china, in small vials.....	each, \$0.11	postpaid
“ “ “ large “.....	“	“



## China Decorators' Banding Wheels

Steel Disc, light-running, on a solid cast-iron stand. A wheel is very useful for general decorating as well as for banding and lining. Any size plate, vase, bowl or other article can be banded on this wheel.

6 1/2 inches diameter, each .....	\$4.85
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Can be sent only by express, weighs about 8 lbs. boxed.

Jewels



Nos. 2                      4                      6                      8

Our jewels are perfect in shape and carefully graded in size, they are the best quality imported jewels for china and glass decoration and we guarantee them superior in brilliancy and quality. The plain jewels are cut carbuncle shape and are round. They are made to imitate the following gems: Ruby; Emerald, Pearl, Amethyst, Topaz, Sapphire and Turquoise.

Nos. 2, 4, 6 or 8; any color.....price per doz., \$0.11 postpaid

Oriental Pearls

We have a superior quality pearl in the above sizes, they are very beautiful gems same as used in fine jewelry. They will not stand firing but may be cemented with liquid jewel cement.

Oriental pearls, sizes 2 and 4.....	price per doz., \$0.30 postpaid
"                    "      6                    .....	"      "      .40      "
"                    "      8                    .....	"      "      .50      "

Faceted Jewels



Nos. 2                      4                      6                      8

Our faceted jewels are rose diamond cut and flat underneath, and with foiled backs, giving great brilliancy. Faceted jewels should be applied with cement not to be fired. We can furnish the faceted jewels in the following colors: Ruby, Emerald, Topaz, Diamond and Sapphire.

Nos. 2, 4, 6 or 8; any color..... price per doz., \$0.2 postpaid

Liquid Jewel Cement

Does not require firing, simply apply a little of the cement to the china and also to the back of the jewel, then place in position. The cement will harden slowly, but after standing a week or so will become very strong.

Liquid jewel cement, small size .....each, \$0.17 postpaid

Cement for Jewels to be Fired

Mix the cement with turpentine and apply to the china in dots. The jewel can be picked up with a brush dampened with turpentine, lay the jewel on the cement, press down slightly. Do not fire until thoroughly dry. Very light firing is sufficient for jewel cement, a scarcely perceptible red heat is about right.

Cement for jewels (dry).....per vial, \$0.16 postpaid

## Firing Tests

Our firing tests are little tablets which melt when a certain temperature is reached. They are used for indicating the correct temperature for firing china and glass. The test is placed on an old piece of china, and in a position in the kiln where it can be seen from the peep hole. If any one article is desired to have a particular firing, the tests should be placed near the article, as the temperature varies considerably in different parts of the Kiln. The red or No. 100 tests are used for very hard firing, especially to melt soft pottery glazes or specially hard firings for French china. The colors will sink into the glaze, giving true underglaze stains.

The white No. 85 tests are used for ordinary hard firings. The blue or No. 70 tests are the most useful for all general purposes, and are suitable for gold, paste, colors, lustres, mineral transfers and enamels. Firing done at the temperature of the No. 70 test is equal to about 700° centigrade, and is sufficient to produce a perfect glaze without injuring the firing pot. A kiln never fired beyond this temperature will last a great deal longer than if fired hard. The No. 50 test is colored yellow, and is used for firing glass or very light firing. It is suitable for the last firings on portrait or other work where it is necessary to fix delicate flesh or other tints without firing out. It is also suitable for cementing jewels.

The tests are made in various colors to tell them apart easily.

No. 100 tests, red.....	melting point 1000°C.....	per doz. \$0.11	postpaid
" 85 " white.....	" 850°C.....	" .11	"
" 70 " blue.....	" 700°C.....	" .11	"
" 50 " yellow.....	" 500°C.....	" .11	"

## Etching China

### For Etched Gold Work, Etc.

The design wanted is sketched on the china and is then filled in with acid proof varnish wherever the acid must not etch. Take a small china dish and give it two or three coats all over of acid proof varnish, when dry it is used for mixing hydrofluoric acid and etching powder which is mixed to form a paste and this is spread over the china wherever it is intended to etch. A small rag tied around a brush handle will serve as a brush for applying the mixture. Keep the paste on the china wet with hydrofluoric acid, the paste must be applied heavily and should stand about one-half an hour to etch deeply. The operation must be conducted in the open air and be very careful not to inhale any of the fumes, also do not allow any to come in contact with the skin. In case any gets on the hands wash them at once with strong soda water, baking or washing soda water will answer, then dry and rub on vaseline.

After the china is sufficiently etched wash in plenty of water, remove the varnish with gasoline or turpentine.

Roman gold applied over the etched design gives a beautiful effect.

Hydrofluoric acid.....	per ounce bottle, \$0.55	postpaid
Etching powder.....	per ounce, .25	"
Acid proof varnish.....	one-half ounce, each, .28	"



# CAMELS HAIR BRUSHES

VERY BEST QUALITY

MADE IN FRANCE

POINTED SHADERS IN QUILLS



No.	000	00	0	1	2	3	4	5	6	7	8
Price	\$0.05	.05	.05	.05	.05	.06	.07	.08	.09	.10	.11

## Hand-Made Camels Hair Brushes

In making brushes by hand the hairs are carefully arranged so as to form a point in the center, and when tied together are passed into the large end of the quill and drawn out at the other end to the extent required. The small ends of the quills having been previously softened by moisture contract on drying and bind the hairs tightly.

There is an ingenious machine in use that will do all this work, but it always picks up the same quantity of hair each time, and if the quills that are fed into the machine are not exactly the same size, then of course they are improperly filled and a poor quality brush is the result.

Our brushes are hand made from selected quality hair. There are cheaper brushes that look as well as ours, but they will not give the service nor the satisfaction that a hand made brush will.



# CAMELS HAIR BRUSHES

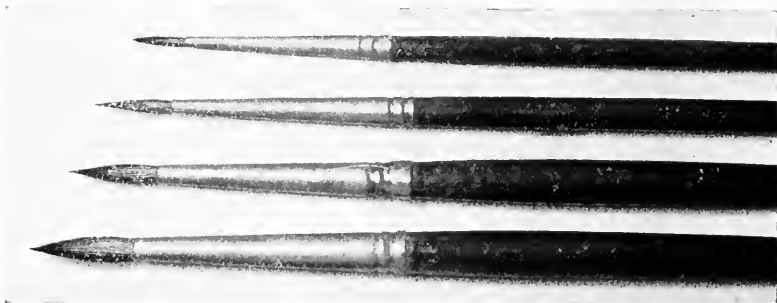
VERY BEST QUALITY

MADE IN FRANCE

SQUARE SHADERS IN QUILLS



No.	1	2	3	4	5	6	7	8	10
Price,	\$0.05	.05	.06	.07	.08	.09	.10	.11	.15

**Red Sable Painting Brushes**

No. 2 .....	each, \$0.12 postpaid
" 5 .....	" .13 "
" 7 .....	" .16 "
" 9 .....	" .21 "

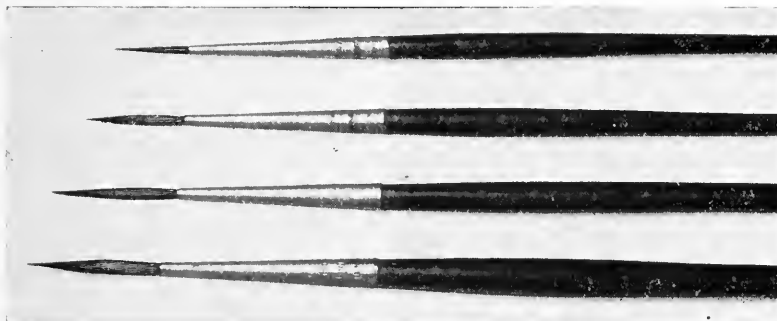
**Fitch Hair Deerfoot Stipplers**

White Wood Handles, Wire Bound



No. 8 deerfoot .....	each, by mail \$0.82 postpaid
" 6 " .....	" .62 "
" 4 " .....	" .42 "

**Red Sable Liners**  
For Lining and Paste Work



No. 00 very fine point, not shown in cut .....	each, by mail, \$0.15 postpaid
" 0 .....	" " .15 "
" 1 .....	" " .15 "
" 2 .....	" " .15 "
" 3 .....	" " .15 "

**Camels Hair Tinting Brushes**



$\frac{1}{4}$ inch wide .....	each, \$0.12 postpaid
$\frac{1}{2}$ " .....	" .17 "
$\frac{3}{4}$ " .....	" .22 "

**Russia Sable Brushes**  
For Painting and Grounding



$\frac{1}{16}$ inch.....	each, \$0.11 postpaid
$\frac{1}{4}$ " .....	" .13 "
$\frac{3}{8}$ " .....	" .16 "
$\frac{1}{2}$ " .....	" .19 "
$\frac{5}{8}$ " .....	" .21 "
$\frac{7}{8}$ " .....	" .26 "

Sable brushes are very useful in china painting, especially for work requiring details to be worked out, also for back grounds, etc.



### Ebony Tracing Points



Double end for transferring designs with graphite or transfer paper, the point is used same as a pencil, but gives a fine clear line.

Ebony Tracer..... each, \$0.11 postpaid

### Camels Hair Grounding Brushes



No. 12 pointed brush wire bound quills, wood handle, each \$0.37 postpaid



No. 13 square brush wire bound quills, wood handle, each \$0.37 postpaid

### Outlining Pens



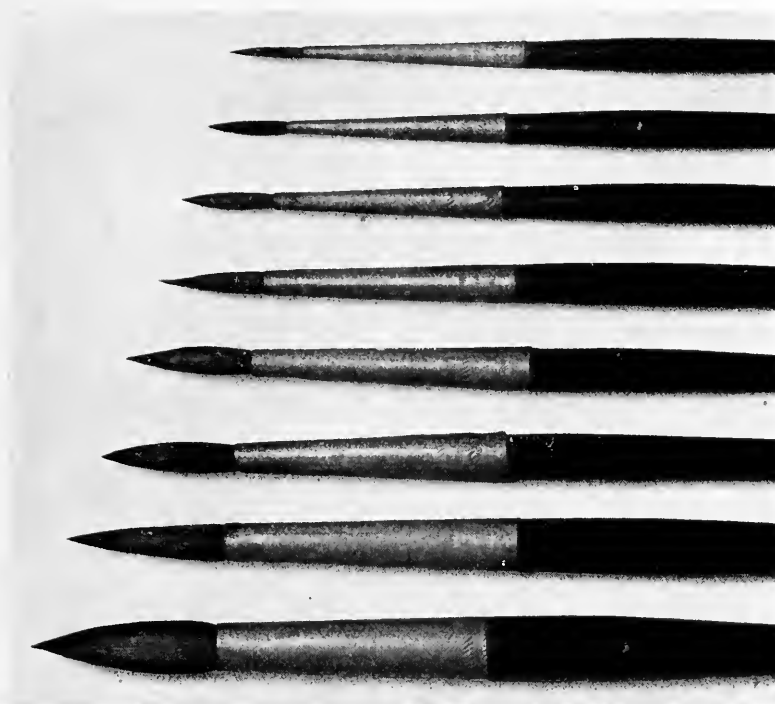
Outlining pen and holder, complete (fine point).....\$0.11 postpaid  
 " " " (extra fine for gold)......16 "

Outlining pens are used for fine writing or tracing on china and can be used with gold, colors, enamels or raised paste. Beautiful fine lines can be made as easily as writing on paper. Outlining is much used in conventional decoration, and is very effective when applied over gold. Dry powder colors should be mixed with our relief medium to form a fluid paint which must be thin enough to flow easily from the pen. The color is placed on the pen with palette knife or a small brush. Use the pen in the same manner as an ordinary pen; straight lines can be drawn with a ruler, and curves or circles with dividers. Dividers are used by sticking a small piece of gummed paper on the china for the point to rest on to prevent slipping.

### Fitch Hair Quill Stipplers



Fitch Hair Quill Stipplers	{ Nos.	2	4	6	8
	{ Each,	\$0.09	\$0.11	\$0.14	\$0.18 post paid

**Water Color Brushes****Academy Brand Camels Hair**

No. 1 round	.....	each, \$0.08 postpaid
" 2 "	.....	.09 "
" 3 "	.....	.10 "
" 4 "	.....	.11 "
" 5 "	.....	.12 "
" 6 "	.....	.13 "
" 7 "	.....	.14 "
" 8 "	.....	.15 "

**Water Colors in Half Pans****Price 6 Cents Each**

Our water colors are really good, they are the best English make, prepared with the greatest care.

The reason that we can furnish the more expensive colors at so low a price is because we do not consider the cost of any one color, but by buying large quantities and having large sales we are enabled to sell them at an average price of six cents each and the price is the same whether you buy one or a hundred.



The variety of shades we handle are limited to the most permanent and reliable water colors known, and they are suitable for all classes of water color work.

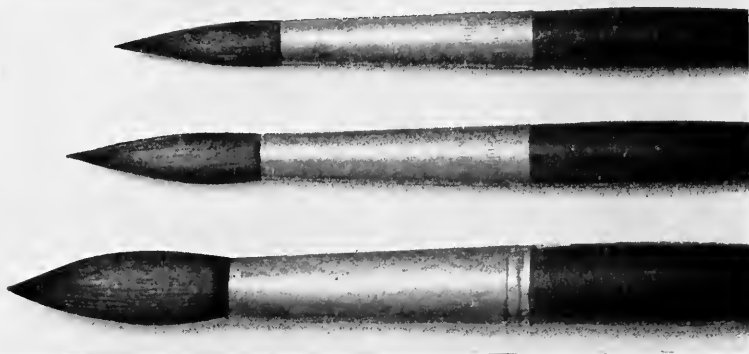
**We can furnish the following colors only :**

Alizarin Crimson	Crimson Lake	Lemon Yellow	Rose Carthame
Brown Madder	Emerald Green	Light Red	Rose Madder
Burnt Sienna	Gamboge	Neutral Tint	Sap Green
Burnt Umber	Geranium Lake	New Blue	Sepia
Carmine	Gold	New Green	Silver
Charcoal Grey	Hookers Green	Orange	Ultramarine Blue
Chinese White	Indian Red	Paynes Grey	Vandyke Brown
Chrome Deep	Indigo	Prussian Blue	Vermilion
Chrome Yellow	Ivory Black	Raw Sienna	Violet
Cobalt Blue	Lamp Black	Raw Umber	Yellow Ochre

**Superior Moist Water Colors****In Japanned Tin Boxes**

Set of ten half pans, crimson, orange, gamboge, new green, new blue, violet, yellow ochre, chinese white, burnt sienna, ivory black, and brushes.

Each..... \$0.65 postpaid

**Water Color Wash Brushes****Camels Hair**

No. 0.....\$0.17 postpaid

No. 1.....\$0.22 postpaid

No. 2.....\$0.27 postpaid

**Imported Whatman Water Color Papers**  
Best Quality Hand-made, Medium Surface

### PRICE LIST

		Regular Weight	Double Weight
11x15.....	per sheet,	\$0.07, postpaid.....	\$0.12, postpaid.....
11x15.....	six sheets,	.80	.62
15x22.....	per sheet,	.12	.25
15x22.....	six sheets,	.50	1.20
22x30.....	per sheet,	.20	.45
22x30.....	six sheets,	.95	2.30

### Imported Tracing Papers

11x17 French white tracing paper.....	two sheets,	\$0.06, postpaid
11x17 " " " ".....	per dozen,	.30
17x22 " " " ".....	per sheet,	.07
17x22 " " " ".....	per dozen,	.62
12x20 Parchment tracing paper.....	two sheets,	.06
12x20 " " " ".....	per dozen,	.30
12x19 Italian transparent paper.....	per sheet,	.17
19x24 " " " ".....	per sheet,	.28

## Graphite Transfer Paper

Specially made for china painters' use. It is very thin and gives a delicate grey tracing on china that burns away in firing. Also used for water color tracing.

10x15 Graphite paper.....	per sheet,	\$0.06,	postpaid
10x15 " " .....	per dozen,	.60	"
15x20 " " .....	per sheet,	.11	"
15x20 " " .....	per dozen,	1.00	"

### Gummed Paper

11x17 Gummed paper for fastening tracings.....	per sheet,	\$0.06	"
11x17 " " " "	per dozen,	.60	"

## Emery Paper

Painted china often becomes slightly rough in firing and fine emery paper is used for removing the roughness. Rub lightly over the china until smooth.

Emery paper.....	per sheet, \$0.06, postpaid
" " " " " "	per dozen, .60 "

## Tracing Paper Wax

For fastening designs on china while tracing. The wax becomes soft if kneaded a few moments. It may be used indefinitely.

Tracing paper wax.....	per box, \$0.11, postpaid
	per dozen, 1.00

## Sketching Blocks

Each sketch block consists of thirty sheets of special water color paper with medium surface. Each sheet is separated by passing a knife blade under its edge.

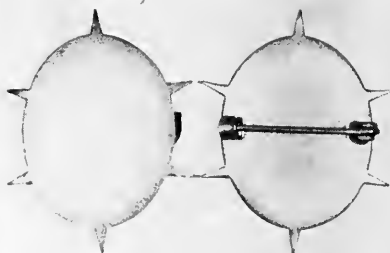
5x7	Sketch block	.....	each, \$0.25, postpaid
7x10	"	.....	.40
10x14	"	.....	.70

**Gilt Mounts**

18k Gold Plate

**Very Best Quality****For Mounting China Medallions**

The prongs are to be bent over the china making a very secure setting. Cheaper mounts than ours can be purchased, but we sell the best that are made. Our mounts are hard soldered and finished same as good quality jewelry and are the very best that can be obtained for the price.

**Price List of Oval Brooches and Hat Pins**

No. of Mount	No. of China	Size of China	Regular List Price		Our Net Price of China	Our Net Price of Mount	Our Net Price Complete
21	21	2 1/4 x 2 1/4	\$0.65	Brooch	\$0.17	\$0.25	\$0.40 postpaid
10 1/2	10 1/2	1 7/8 x 2 3/8	.65	"	.17	.20	.35
23	23	1 7/8 x 2 3/8	.65	"	.17	.20	.35
26	26	1 5/8 x 2 1/8	.50	"	.11	.18	.27
28	28	1 1/2 x 1 5/8	.50	"	.09	.17	.25
30	30	1 3/8 x 1 3/4	.40	"	.09	.17	.25
31	31	1 1/4 x 1 1/4	.35	"	.07	.17	.23
32	32	1 1/4 x 1 3/8	.30	Brooch or hat pin	.07	.16	.22
33	33	1 1/8 x 1 1/8	.30	"	.07	.16	.22
34	34	1 x 1 1/4	.30	"	.06	.16	.21
35	35	1 3/8 x 1	.30	"	.06	.16	.21

**Round Brooches and Hat Pins**

16	450	2" diam.	.60	Brooch	.12	.18	.28
15	15	1 3/4" "	.50	" or hat pin.	.09	.18	.25
14	14	1 1/2" "	.40	"	.08	.17	.23
13	13	1 1/4" "	.35	"	.07	.16	.22
12 1/2	118	1 3/8" "	.35	"	.07	.16	.22
12	12	1 1/4" "	.30	"	.06	.16	.21
11	11	1 1/2" "	.30	"	.06	.16	.21
10	10	1" "	.30	"	.06	.16	.21
9	9	1 1/8" "	.30	"	.06	.16	.21
8	8	1 1/8" "	.30	"	.06	.16	.21

**Heart Brooches and Hat Pins**

510	510	1 1/2" "	.40	"	.09	.18	.25
518	518	1 1/8" "	.35	"	.07	.17	.23
520	520	3/4" "	.30	"	.06	.16	.21

Lace Pin, oblong china, 3/8 x 2"	each	.09	.17	.25
Baby Pin, oblong china, 1/4 x 1 1/4"		.06	.16	.21
Baby Pin, round china, 5/8"		.06	.16	.21
Baby Pin, heart china, 3/8"		.06	.16	.21
Stick Pin, round china, 5/8"		.06	.16	.21
Stick Pin, heart china, 5/8"		.06	.16	.21
Fob Chain, round with three china medallions to fit				.60
Fob Chain, heart, with three china medallions to fit				.60
Watch Charm, round, No. 10, 1"				.40
Cuff Links, round including china	per pair	.45		

**Locketts**—We can furnish any size oval, round or heart china medallion fitted with a locket mount, with ring for attaching to chain, etc. These are not carried in stock but can be furnished in a week or so. The price is the same as for brooches plus 5 cents each.

**Hand-made Mounts****Fancy Wire Edge, 20k Gold Plate**

Oval Brooch		Postpaid
No. 10,	1 $\frac{1}{8}$ x2 $\frac{5}{8}$ in. with china,	each, \$1.25
" 23,	1 $\frac{1}{8}$ x2 $\frac{3}{8}$ " " "	" 1.15
" 26,	1 $\frac{5}{8}$ x2 $\frac{1}{8}$ " " "	" 1.05
" 28,	1 $\frac{1}{2}$ x1 $\frac{1}{8}$ " " "	" 1.00
" 30,	1 $\frac{3}{8}$ x1 $\frac{3}{4}$ " " "	" 1.00
" 32,	1 $\frac{1}{8}$ x1 $\frac{3}{8}$ " " "	" 1.00
" 34,	1x1 $\frac{1}{4}$ " " "	" .95
" 35,	1 $\frac{1}{8}$ x1 " " "	" .95
Round Brooch		
" 450,	2 in. dia. with china,	each, 1.10
" 15,	1 $\frac{3}{4}$ " " " "	" 1.00
" 14,	1 $\frac{5}{8}$ " " " "	" 1.00
" 13,	1 $\frac{1}{2}$ " " " "	" 1.00
" 12,	1 $\frac{1}{4}$ " " " "	" .95
" 11,	1 $\frac{1}{8}$ " " " "	" .95

Hand-made mounts will be fitted to any china medallion not larger than 2 $\frac{1}{2}$  inches for \$1.25. The china must sent to us to be fitted.

In ordering hand-made mounts from stock or made to order, kindly state the style preferred, whether narrow or medium wire edge. The above picture is medium wire edge.

**Dresden China Medallions**

The sizes will vary slightly.

		Postage Extra	
Oval medallion,	No. 16, 2 $\frac{1}{2}$ x3 $\frac{1}{8}$ inches	each, \$0.20	\$0.03
"	" 15, 2 $\frac{5}{8}$ x3 $\frac{3}{8}$ " "	" .25	.04
"	" 8, 2 $\frac{7}{8}$ x3 $\frac{3}{4}$ " "	" .35	.05
"	" 7, 3 $\frac{1}{8}$ x4 " "	" .40	.06
"	" 6, 3 $\frac{5}{8}$ x5 " "	" .50	.07
"	" 5, 4 $\frac{1}{8}$ x6 " "	" .75	.10
"	" 4, 4 $\frac{1}{2}$ x6 $\frac{1}{8}$ " "	" .90	.12
"	" 3, 5 x6 $\frac{3}{4}$ " "	" 1.10	.15
"	" 2, 5 $\frac{1}{2}$ x7 $\frac{1}{8}$ " "	" 1.25	.20
"	" 1, 5 $\frac{3}{4}$ x7 $\frac{5}{8}$ " "	" 1.40	.20
Oblong medallion,	" 107, 4 x5 $\frac{7}{8}$ " "	" .50	.10
"	" 108, 3 $\frac{1}{4}$ x4 $\frac{7}{8}$ " "	" .60	.09
"	" 110, 2 $\frac{3}{4}$ x4 $\frac{1}{8}$ " "	" .45	.08

Any other sizes of oval, round or oblong medallions or plates furnished on short notice.

**Price List of White China Buttons**

(With Shanks)

Round	$\frac{5}{8}$ inch	each, \$0.05	per dozen, \$0.55, postpaid
"	1 $\frac{1}{8}$ " "	.05	.60
"	1 " "	.06	.65
"	1 $\frac{1}{16}$ " "	.06	.65
"	1 $\frac{1}{4}$ " "	.07	.75
"	1 $\frac{3}{8}$ " "	.07	.75
Oval	$\frac{7}{8}$ x1 " "	.06	.65

**White China Buttons with Loops**

(To Sew on)

No. 41, round	$\frac{3}{4}$ inch	each, \$0.06	per dozen, \$0.65, postpaid
" 21, " 1 $\frac{1}{16}$ " "		.07	.75
" 31, " 1 $\frac{1}{4}$ " "		.08	.90
" 38, " 1 $\frac{1}{2}$ " "		.10	1.00
" 02, oval, 1x1 $\frac{1}{4}$ " "		.08	.90

## Liquid Cement

### For Mending Glass and China Without Firing

Liquid cement is very strong, and is ready for immediate use. Articles mended with it will stand hot or cold water. It is easily used and makes a very neat repair.

For glass or china, apply a thin coat to the broken edges, bind the parts together with twine and allow forty-eight hours to harden, or place in a warm oven for six hours. On earthen ware it is necessary to apply two or three coats to the broken edges to fill the pores, then bind together. If an article is broken in many parts it is advisable not to join more than two parts at a time, and allow them to harden before joining the next piece. Do not use too much cement and always remove all excess from the outside of the joint.

Liquid cement,  $\frac{1}{4}$  oz. size.....\$0.15 postpaid  
 " "  $\frac{1}{2}$  oz. size......25 "



## Indelible Liquid

For painting on cloth, using artists oil tube paints. The painting must be allowed to stand about ten days, and it will then stand washing with soap and water.

### Directions for Indelible Liquid

The oil tube paints are to be thinned with indelible liquid instead of using turpentine. Red sable or russia sable brushes with short hairs are the best for the purpose.

Silk goods or bolting cloth to be painted, should be laid on a clean blotter. Place some of your tube paints on a blotter so that some of the oil will be absorbed, then lift the color off the blotter and place on your palette. Pour some of the indelible liquid in a small dish or palette well, and dip your brush in the indelible liquid then dip the brush into the oil color taking up just a little of the color at a time, and paint it on the cloth. The important rule to observe, is not to have too much of the color in the brush and then there will be no danger of the color spreading on the cloth.

Indelible liquid.....per bottle, \$0.25 postpaid





**Colors and Coloring in China Painting****Price 25 Cents**

**IF YOU WANT TO PAINT  
CHINA THAT SELLS  
GET MORE MERIT  
IN YOUR PAINTING  
OUR BOOKLET POINTS THE WAY**

It contains the essence of a twenty dollar course, the equal of twenty private lessons. More help than you would find in half a dozen ordinary books on china painting.

**Read What It Contains**

A description of over seventy mineral colors, giving the uses, harmonizing colors and shading. Contains examples of reflections and shadows. Gives treatment for backgrounds that may be adapted for any subject. Gives general suggestions on painting and firing.

Explains the use of grey tones for obtaining depth and solidity in painting. Tells about undertones for painting rapidly and clearly. Points the difference between highlights and reflected lights. Explains the influence of adjacent colors in producing tinted highlights.

You can give character to your work by applying the simple successful teachings of our little book.

The book is worth a dollar, but we want every china painter to have a copy, so we have placed the price within reach of all, 25 cents, postpaid.

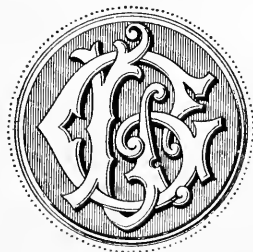
**Books for China and Water Color Painters**

"A Manual for China Painting," by Mrs. Monachesi.....	each, \$1.25
"Water Color Painting," by Grace Barton Allen (250 pages)....	" 1.25
"Tapestry Painting," by McPherson.....	.25
"Pen and Ink Drawing," by H. R. Robertson.....	.35
"The Elements of Perspective," by Aaron Penley.....	.35
"The Principles of Coloring in Painting," by Charles Martel.....	.35
"Guide to Miniature Painting and Coloring Photographs".....	.35

**Book of Monograms**

A booklet containing over 300 monograms, including a great variety of styles of lettering. Printed in black and white on enameled paper. One of the best books of its kind ever published.

Price.....\$0.65 postpaid

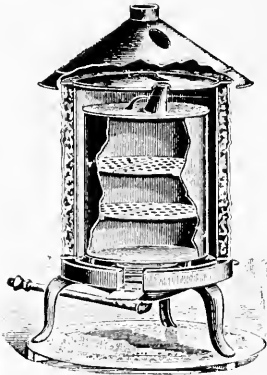


### Kilns for Firing China

In selecting a kiln for firing china, one should be guided largely by the experience of others. For the past thirty years portable kilns have been constructed of iron, and they have proven to be the only reliable kilns made.

Improvements now made in iron firing pots of specially close-grained iron will produce glaze and brilliancy of colors not excelled by any other method of firing.

The Fitch charcoal kiln is especially useful, it has been on the market for nearly thirty years, and has won a reputation for reliability and good work.



The Fitch kiln is a combination of an iron firing pot and a fire-brick outer wall, this outer wall is made in special shaped bricks so that if one becomes damaged it may be readily replaced with a new one at a slight expense.

### Wilkie Gas Kilns

#### NET PRICES

No. 2 gas kiln, 12-inch diameter, 14 inches deep, weight, 250 lbs.....	\$35.00
Gasoline attachment, extra,	\$8.00.
No. 3 gas kiln, 14-inch diameter, 18 inches deep, weight, 350 lbs.....	45.00
Gasoline attachment, extra,	\$8.00.
No. 4 gas kiln, 16-inch diameter, 19 inches deep, weight, 450 lbs.....	55.00
Gasoline attachment, extra,	\$8.00.

### Fitch Gas Kilns

#### NET PRICES

No. 2 gas kiln, 12-inch diameter, 14 inches deep, weight, 300 lbs., will fire 25 to 50 articles .....	\$30.00
No. 3 gas kiln, 19-inch diameter, 16 inches deep, weight, 600 lbs., will fire 50 to 100 articles .....	0.00

A full assortment of stilts and full directions for use with each kiln.



### Repairs for Kilns

We are prepared to furnish repairs of any kind to the Fitch gas and charcoal kilns also to the Wilkie gas and gasoline kilns.

New firing pots at the following prices:

Prices do not include shelves.

			Without Cover	Price of Cover Extra
Fitch charcoal pot, No. 1, 12x10 deep.....	net price, \$	3.50		\$1.50
" " " 2, 12x16 "	"	4.50		1.75
" " " 3, 15x16 "	"	6.50		2.00
" Gas " 2, 12x14 "	"	4.50		2.50
" " " 3, 19x16 "	"	7.50		3.50
Wilkie " " 2, 12x14 "	"	6.50		1.50
" " " 3, 14x18 "	"	12.00		2.00
" " " 4, 15x19 "	"	13.00		2.50

Other repairs furnished promptly, prices on application.

### The Ideal China Kiln

The Ideal China Kiln consists of a refractory fire brick muffle, mounted in a non-conducting casing and supported with a neat iron base, having shelf room for china or stilts.

The fuel used, is coal oil of common quality.

The oil burner is very simple and strong in construction, and cannot get out of order. No better burner or kiln is made.

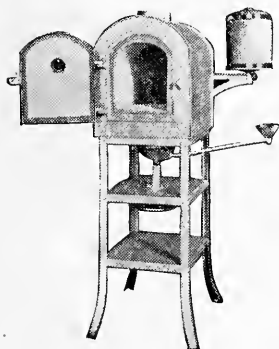
The use of oil with this kiln is perfectly safe.

All Insurance Companies will issue a permit for its use.

The kiln is especially convenient for stacking. A mica window in the door enables one to observe the progress of the firing.

The advantages of this kiln are ease of stacking, quick firing, low expense for oil, and high glaze and perfect development of colors.

Common coal oil at six cents per gallon will do as well as more expensive oil. One gallon of oil is usually enough to do an ordinary firing.



No. 4 IDEAL

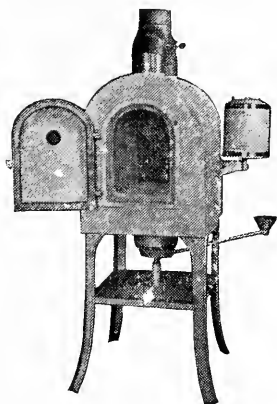
With a good draft one can readily fire within an hour or so.

Ordinary six-inch stove pipe may be used for connecting the kiln with the chimney.

Terms are net cash with order. Shipment in all cases is made as promptly as possible.

No. 4 Ideal China Kiln, inside of firing muffle is fourteen inches long, twelve inches high, and nine inches wide. It will fire from fifteen to twenty-five articles, using about one gallon of common coal oil. Iron base with two shelves, oil tank, swing bracket and a supply of stilts are included with the kiln. Shipping weight is 250 pounds. Price.....\$35.00 net

No. 5 Ideal China Kiln, inside of firing muffle is sixteen inches long, fifteen inches high, and ten inches wide. It will fire from twenty-five to forty articles, using about one and one-half gallons common coal oil. Iron base with shelf, oil tank, swing bracket, and a supply of stilts are included with the kiln. Shipping weight is 500 pounds. Price.....\$50.00 net



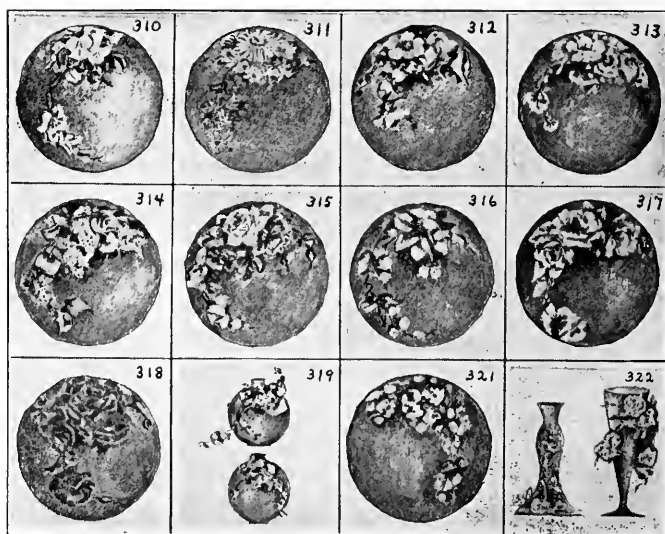
IDEAL No. 5



### The Fitch Charcoal Kiln

#### NET PRICES

- |   |         |
|---|---------|
| No. 1 Charcoal Kiln, 12 inches diameter, 10 inches deep, weight 250 pounds, fires 15 to 25 articles, using one bushel charcoal,             | \$15.00 |
| No. 2 Charcoal Kiln, 12 inches diameter, 16 inches deep, weight 300 pounds, fires 25 to 40 articles, with one and one-half bushels charcoal | 20.00   |
| No. 3 Charcoal Kiln, 15 inches diameter, 16 inches deep, weight 400 pounds, fires 40 to 70 articles, with two bushels charcoal,             | 25.00   |



### Colored Studies, size 9x11 inches

Price 25 cents, each

310 Sweet peas	314 Lilacs	318 Red roses
311 Chrysanthemums	315 Pink roses	319 Violets
312 Poppies	316 Blackberries	321 Acorns
313 Carnations	317 Yellow roses	322 Forgetmenots

## A MAGAZINE FOR CHINA PAINTERS

### "The Ceramic Studio"

Published monthly for china painters. It is the most useful and practical magazine on china and water color painting ever published. Each number contains a supplement in colors besides a number of designs in black and white. Subscription may begin with any number.

Subscription price is \$4.00 per year.

Sample copies and back numbers are 40 cents each.

#### THE ROSE BOOK

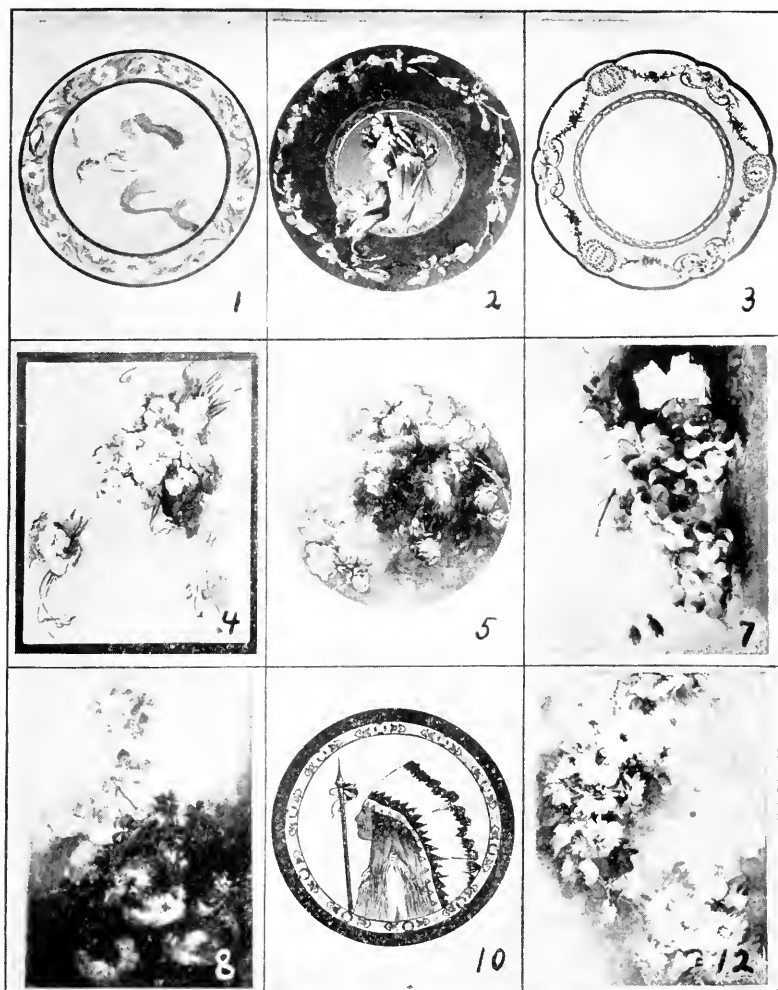
For the china painter and water color painter, contains all of the best of the rose designs that have been published in The Ceramic Studio. Has eleven studies in colors and about fifty designs in black and white, and bound with printed treatments into a book convenient for use.

Price is \$3.00 net, postpaid.

#### THE FRUIT BOOK

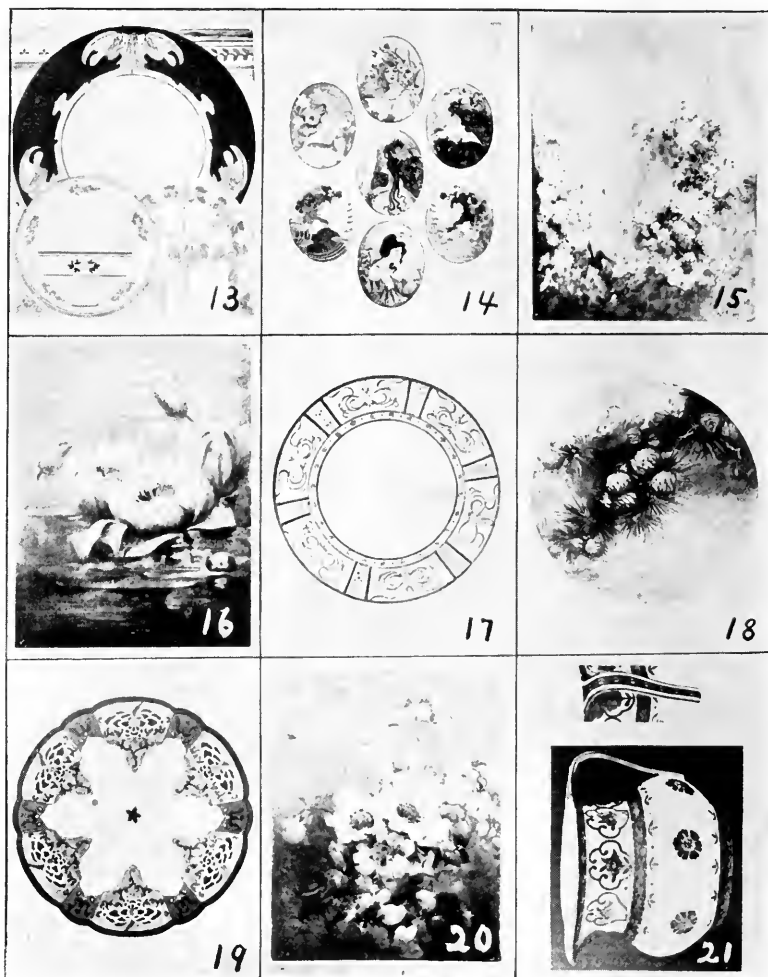
For china and water color painters. Contains all of the best of the fruit designs that have been published in The Ceramic Studio. Has eight colored studies, seven monochrome prints and about forty designs in black and white, also printed treatments and bound into a book.

Price is \$3.00 net, postpaid.



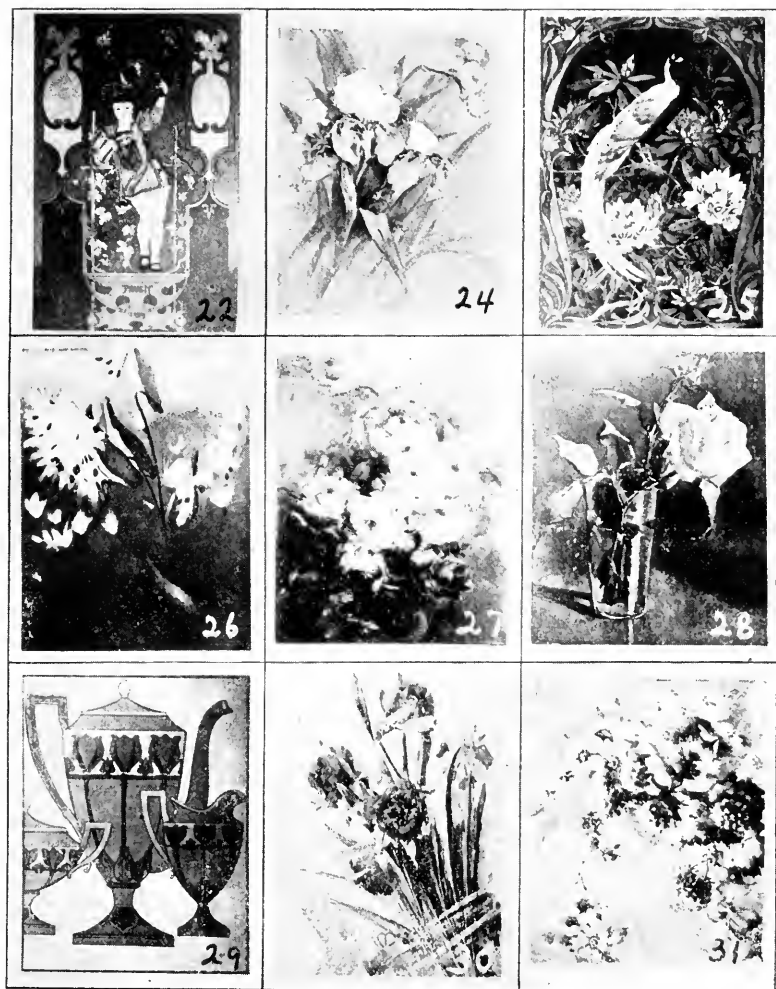
## Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
1	8½x8½	\$0.25	Mermaid Plate, Wilson	7	8x11	\$0.25	Grapes, F. B. Aulich
2	10x10	.35	Poster Plaque, Paiste	8	7x10	.35	Geraniums, Maud Mason
3	9½x9½	.25	Blue and Gold Plate	10	9x9	.25	Indian Head, Paist
4	7x9	.25	Double Violets, M. Fry	12	7x10	.35	Asters, Maud Mason
5	9x9	.25	Hops, Marshall Fry				



### Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
13	8x10	\$0.20	Columbine, A. Robineau	18	9x9	\$0.25	Pine Cones, M. Fry
14	8x10	.35	Decorative Heads, Robineau	19	9x9	.20	Chinese Plate, Livermore
15	8x11	.25	Wild Asters, S. W. Safford	20	7x9	.25	Wild Roses, E. L. Jenkins
16	9x9	.25	Pond Lilies, M. M. Mason	21	7x10	.20	Blue Pitcher, M. C. Dibble
17	9x9	.20	Plate Forgetmenot, Leonard				



### Keramic Studio Colored Studies

No.	Size	Price	No.	Size	Price
22	7x11	\$0.25	27	7x9	\$0.25
23	7x9	.25	28	8x10	.25
24	7x11	.25	29	7x9	.20
25	7x11	.25	30	7x10	.25
26	8x11	.25	31	7x9	.25

Lustre Tankard, Robineau

Fluer de Lis, F. B. Aulich

Silver Pheasant (German De-

sign)

Milkweed, Marshall Fry

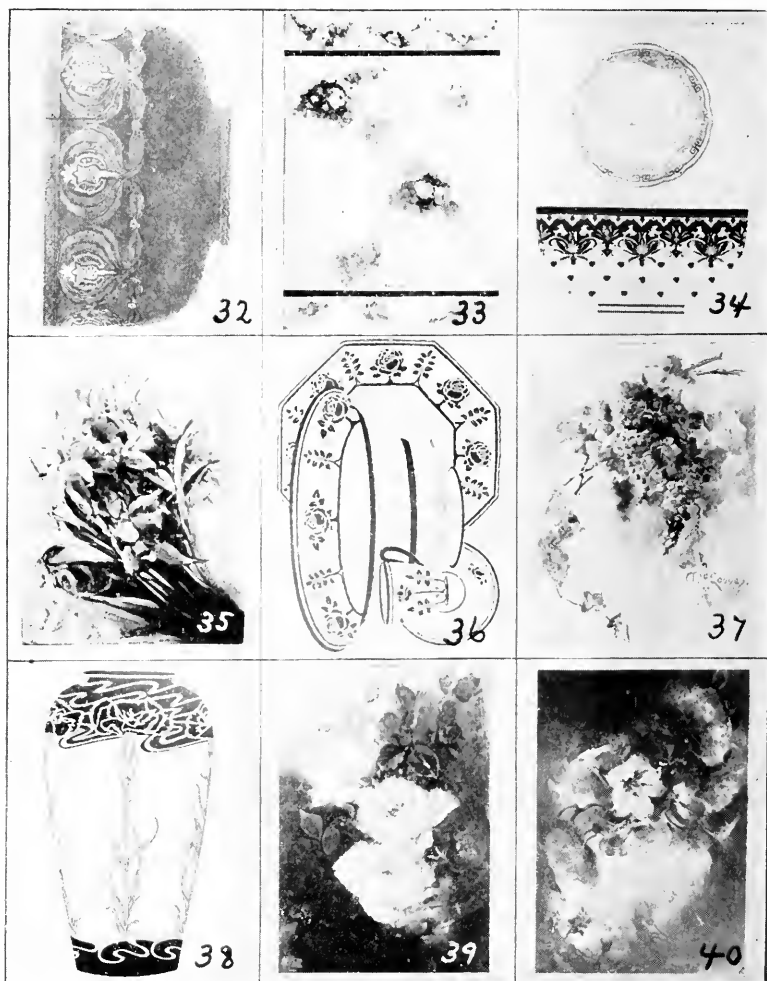
Double Roses, Jenkins

Rose in Vase, Nichols

Coffee Set, E. Mason

Daffodils, T. McL-Hinman

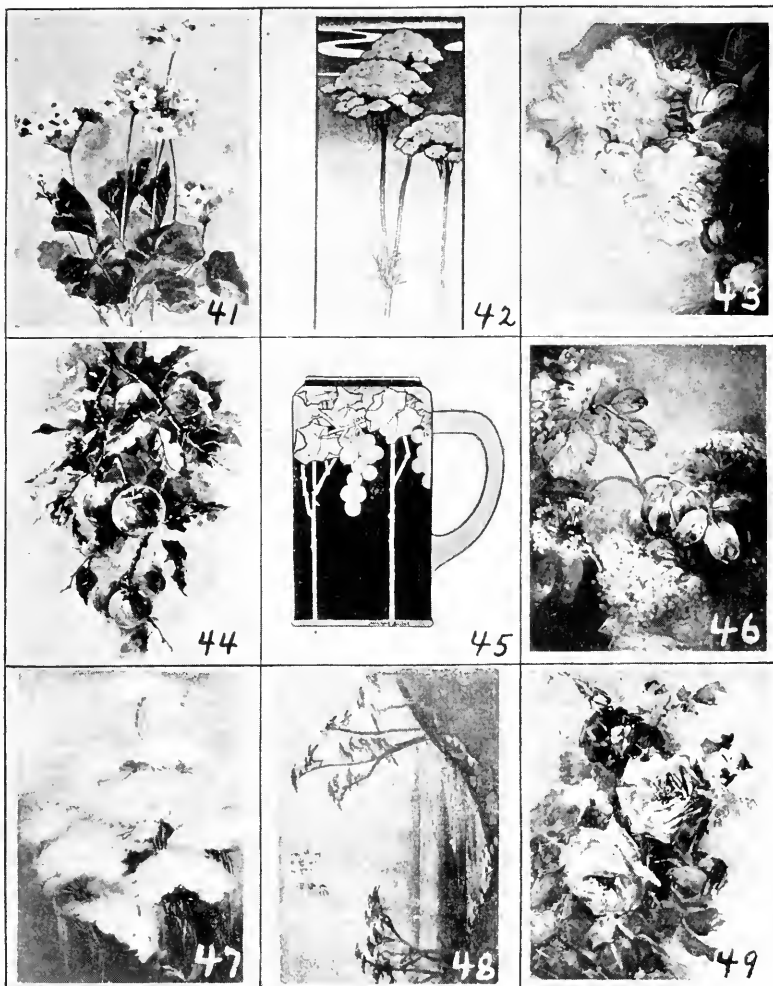
Blackberries, J. M. Stewart



### Keramic Studio Colored Studies

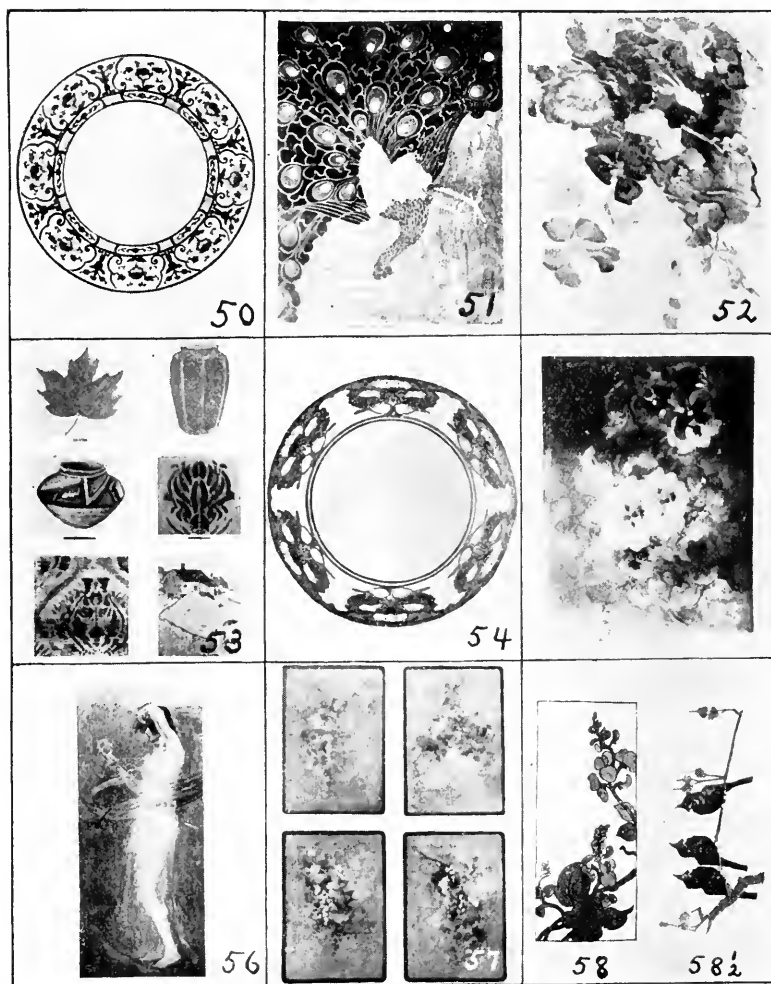
No.	Size	Price		No.	Size	Price	
32	5x9	\$0.20	Persian Bowl, F. J. Butler	37	7x10	\$0.25	Currants, McL-Hinman
33	6x10	.25	Little Roses, S. W. Safford	38	5x9	.25	Carnation Vase, Ross
34	8x10	.25	Plate and Bowl	39	6½x10	.35	Pink Roses, F. B. Aulich
35	7x10	.25	Jonquils, F. B. Aulich	40	6½x10	.25	Nasturtiums, M. Mason
36	8x12	.25	Salad Set, A. B. Leonard				





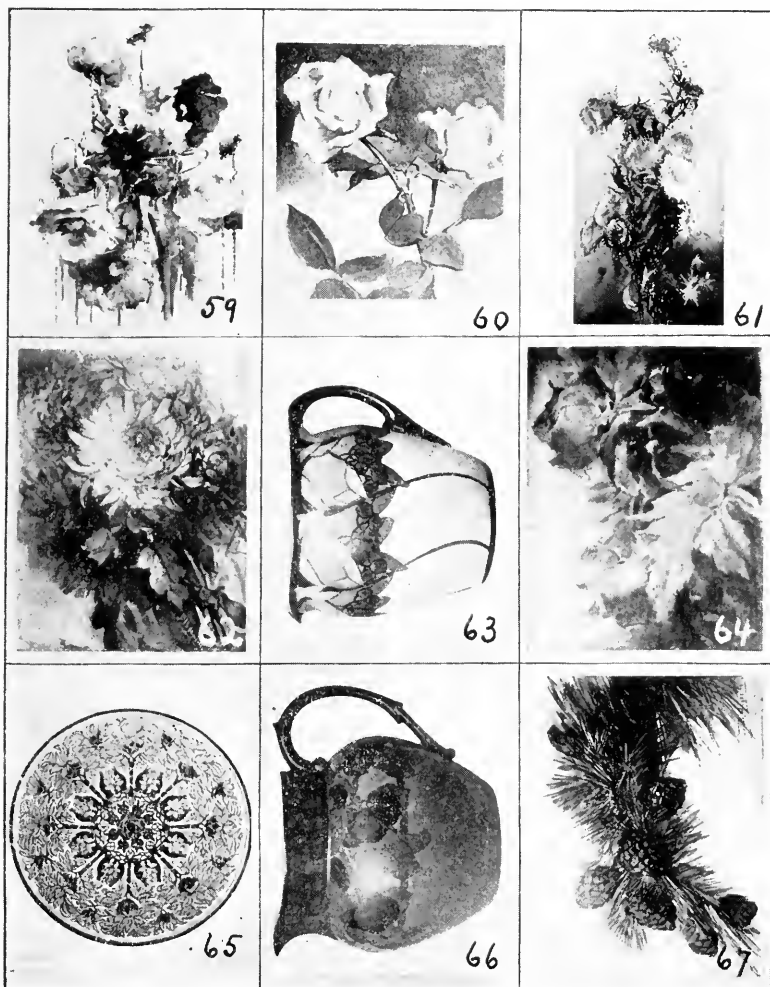
## Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
41	7½x10	\$0.25	Primroses, M. A. Neal	46	7½x10	\$0.25	Elder Blossoms, M. Fry
42	4½x11	.25	Carrot Panel, Mason	47	6½x10	.25	Wild Carrots, Mason
43	9x11	.35	Peonies, M. Fry	48	6½x10	.25	Japanese Landscape
44	6½x10	.25	Crabapples, L. Blakeley	49	8x11	.35	Roses, T. McL-Hinman
45	4½x7½	.25	Conv. Grape Stein				



### Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
50	9x9	\$0.25	Chinese Plate Design	55	7x9	\$0.35	Pansies, E. L. Jenkins
51	7½x10	.25	Peacock Study, Rhead	56	5½x11	.25	Dawn, Harriet Strafer
52	7½x10	.25	Nasturtiums, H. B. Paist	57	7x9	.25	Little Grapes, Safford
53	7x11	.25	Color Schemes	58	4x9	.15	Scarlet Bean
54	8x8	.25	Plate in Enamels	58½	4½x9	.15	Bird Decor. for Tiles



### Keramic Studio Colored Studies

No.	Size	Price	No.	Size	Price	No.	Size	Price
59	7x10	\$0.25	64	8x10	\$0.25	60	8x9	.25
60	8x9	.25	65	9x9	.25	61	5x11	.25
61	5x11	.25	66	6½x8	.25	62	7x9	.35
62	7x9	.35	67	7x10	.25	63	6x7	.25
63	6x7	.25						

Poppies, T. McL-Hinman

Roses, Rhoda H. Nichols

Thistles, M. A. Neal

Chrysanthemums, Aulich

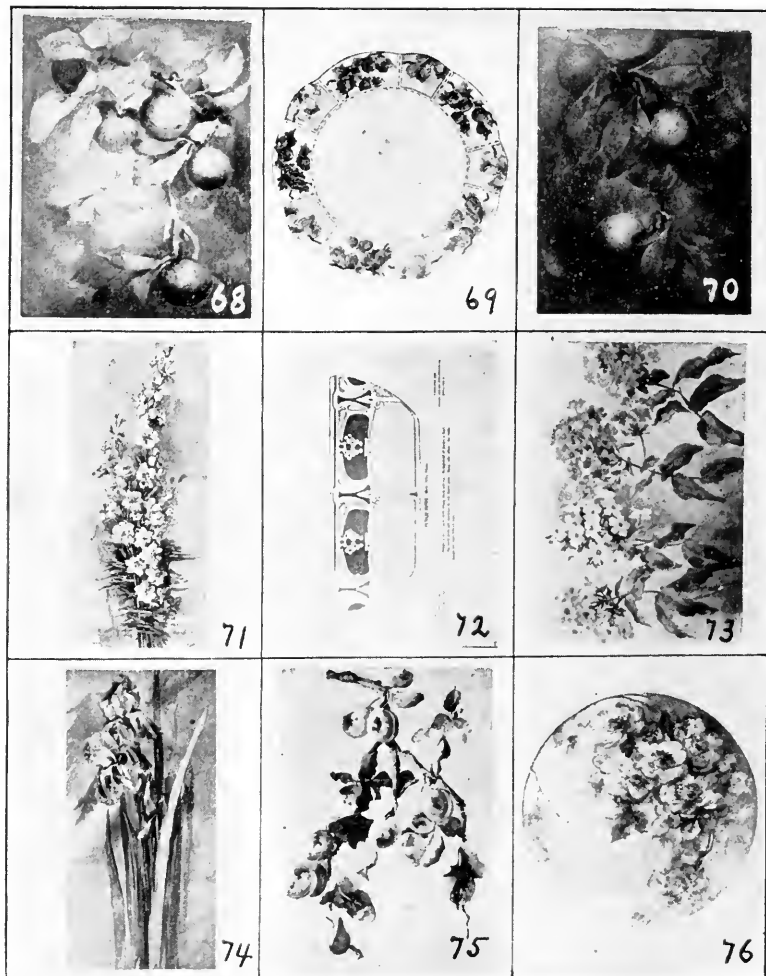
Mountain Ash, K. E. Cherry

Poppies, M. M. Mason

Rabbit Plate

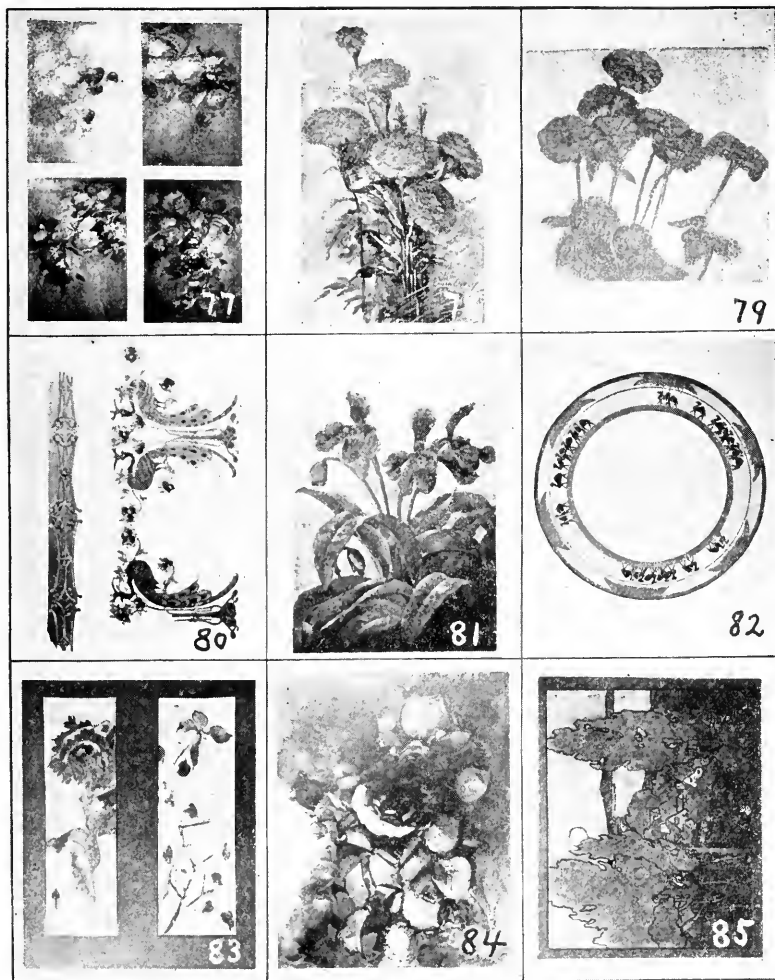
Apple Pitcher

Pine Cones, F. B. Aulich



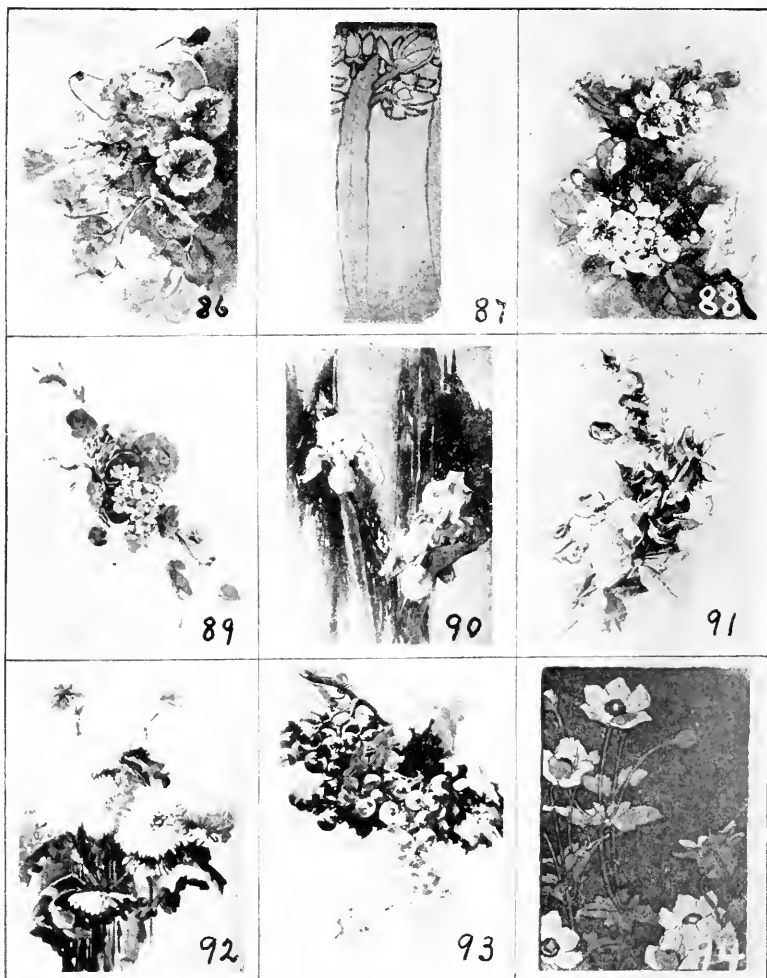
### Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
68	6½x10	\$0.25	Apples, M. Mason	73	7x11	\$0.25	Phlox, Paul Putski
69	9x9	.25	Gooseberry Plate	74	6x12	.25	Iris, Laura Overly
70	7½x10	.25	Oranges, M. Mason	75	7x10	.25	Plums, T. McHinnman
71	5x11	.25	Larkspur, Laura Overly	76	9x9	.25	Yellow Wild Roses
72	4x9	.25	Punch Bowl, M. C. Wilson				



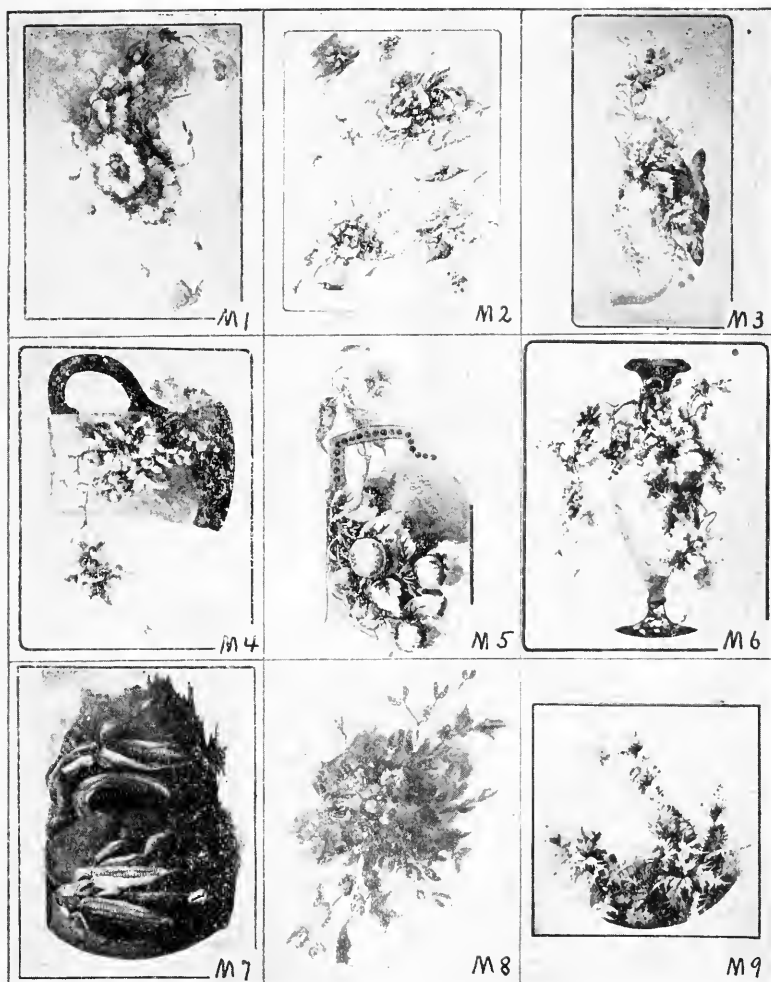
## Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
77	7x10	\$0.25	Strawberries, S. W. Safford	82	8x8	\$0.25	Child's Plate, Overbeck
78	6x10	.25	Marigolds, Laura B. Overly	83	8x10	.25	Poppies and Cherry Blossoms, H. B. Paist
79	8x8	.25	Zinnias, Mary Overbeck	84	8x10	.25	Jacque Roses, F. B. Aulich
80	6½x9	.25	Peacock Bowl, M. C. Dibble	85	7x8½	.25	Decorative Landscape
81	7x11	.25	Orchids, Paul Putski				



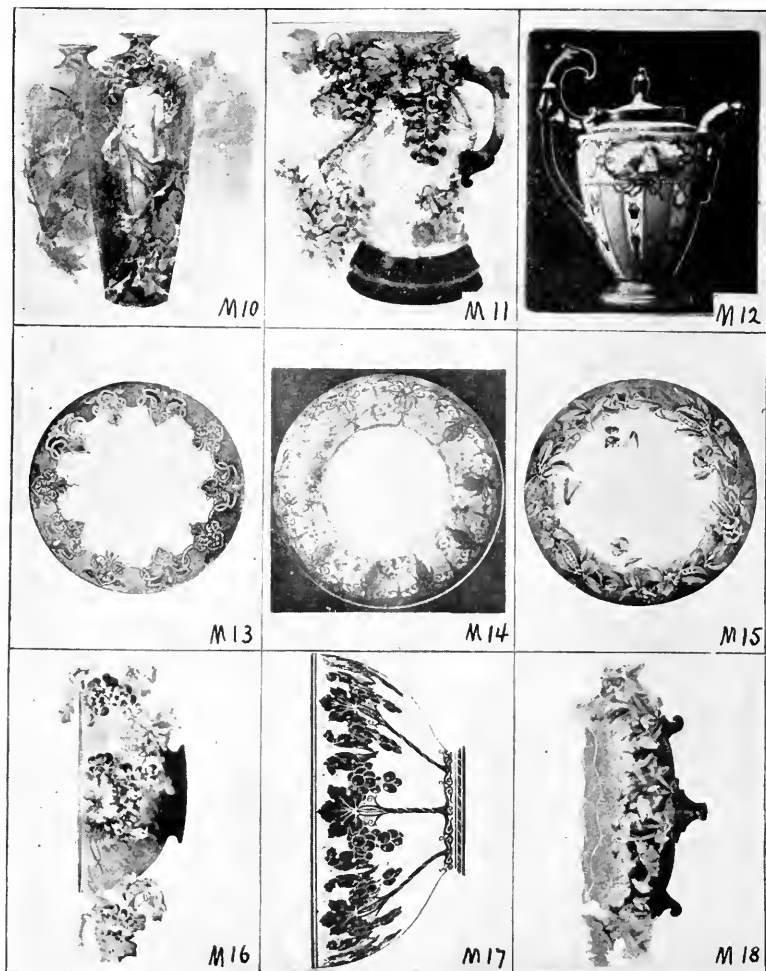
### Keramic Studio Colored Studies

No.	Size	Price		No.	Size	Price	
86	6 $\frac{3}{4}$ x10	\$0.25	Cyclamens, Paul Putski	91	7x9 $\frac{3}{4}$	\$0.25	Sweet Peas, McLennon
87	4x10	.25	Cactus Vase, M. Fry	92	7 $\frac{1}{2}$ x10	.25	Asters, T. McLennon
88	7 $\frac{1}{2}$ x10	.25	Apple Blossoms, Aulich	93	7x9	.25	Purple and Green Grapes
89	8 $\frac{1}{2}$ x10 $\frac{3}{4}$	.25	Violets, M. C. Wilson	94	6 $\frac{1}{2}$ x9 $\frac{1}{2}$	.25	Anemone, Robineau
90	6 $\frac{3}{4}$ x19 $\frac{1}{4}$	.25	Fluer de Lis, Nichols				



### Keramic Studio Studies in Black and White

No.	Size	Price		No.	Size	Price	
M1	9x13½	\$0.20	Poppies, M. C. Perry	M6	12x17	.20	Vase, Grapes and Rose <sup>s</sup>
M2	9x12	.20	Violets, M. B. Knowlton	M7	6¼x10	.20	Corn Mug, S. W. Safford
M3	6x12	.20	Berry Bowl, Stewart	M8	8½x10	.20	Holly and Mistletoe
M4	6¼" high	.20	Stein in Currants	M9	9x9	.20	Thistles, J. M. Stewart
M5	5¼x12	\$0.20	Crabapple Pitcher				



### Keramic Studio Studies in Black and White

No.	Size	Price		No.	Size	Price	
M10	9x10½	\$0.20	Vase, Holly and Mistletoe, A. A. Robineau	M14	9x9	\$0.20	Hawthorne Plate
M11	11x13	.20	Grape Tankard	M15	13x13	.20	Chop Plate in Peas
M12	6¾x8¾	.20	Chocolate Pot, Leonard	M16	6½x12	.20	Punch Bowl, Grape
M18	9x9	.20	Russian Plate	M17	8½x18	.20	Conv. Grape Bowl
				M18	6x12	.20	Toadstool Fernery

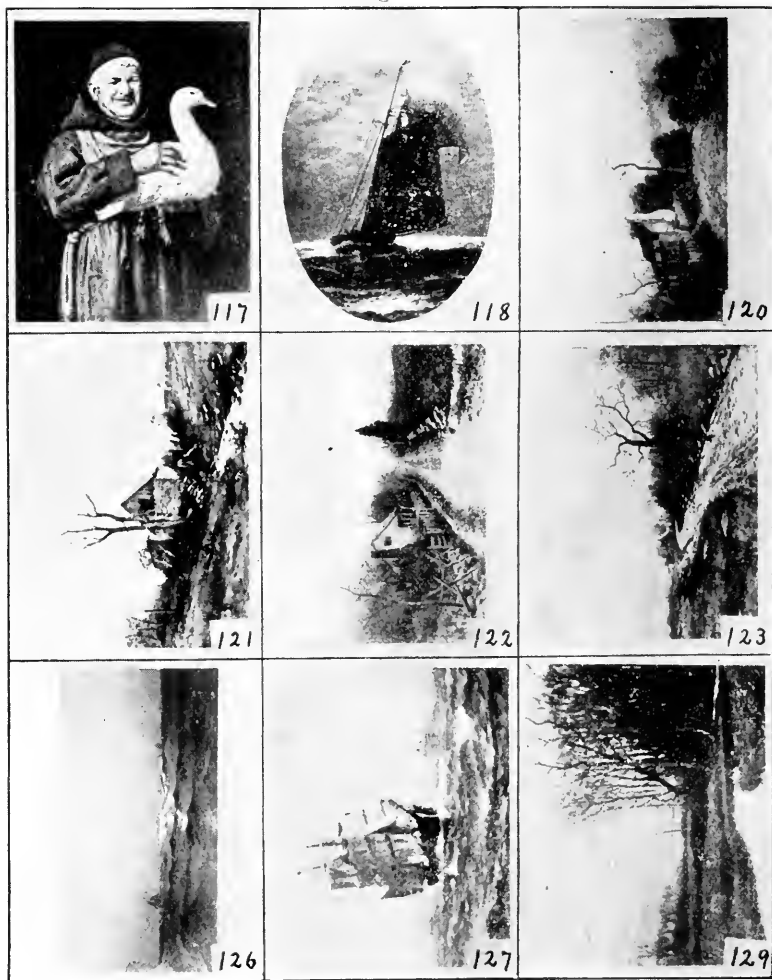




### Special Colored Studies

No.	Size	Price	
102	7x7½	\$0.25	Cossette
104	6x7½	.25	Budding
106	5½x7½	.25	Vanity
107	4½x8½	.25	Enchantress
108	4½x6½	.25	Memory and Hope

No.	Size	Price	
109	4½x8½	\$0.25	Twin Stars
110	4x10½	.25	Contentment
112	4x10½	.25	Belle of the Dance
115	4½x8½	.25	The Breakers



### Special Colored Studies

No.	Size	Price	No.	Size	Price
117	6x7½	\$0.25	123	6½x9	\$0.25
118	7½x10	.25	126	5½x11	.25
120	5½x11	.25	127	5x7	.25
121	5½x7½	.25	129	5x7	.25
122	5½x9	.25			

Anticipation

Moonlight Sail

The Old Homestead

Old Mill in November

Twilight

Autumn in Virginia

Marine Moonlight

Making the Harbor

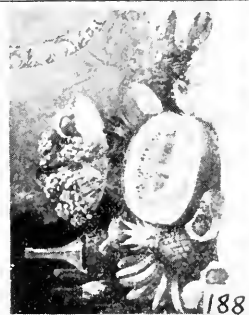
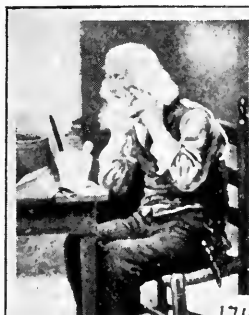
Dying Day



## Special Colored Studies

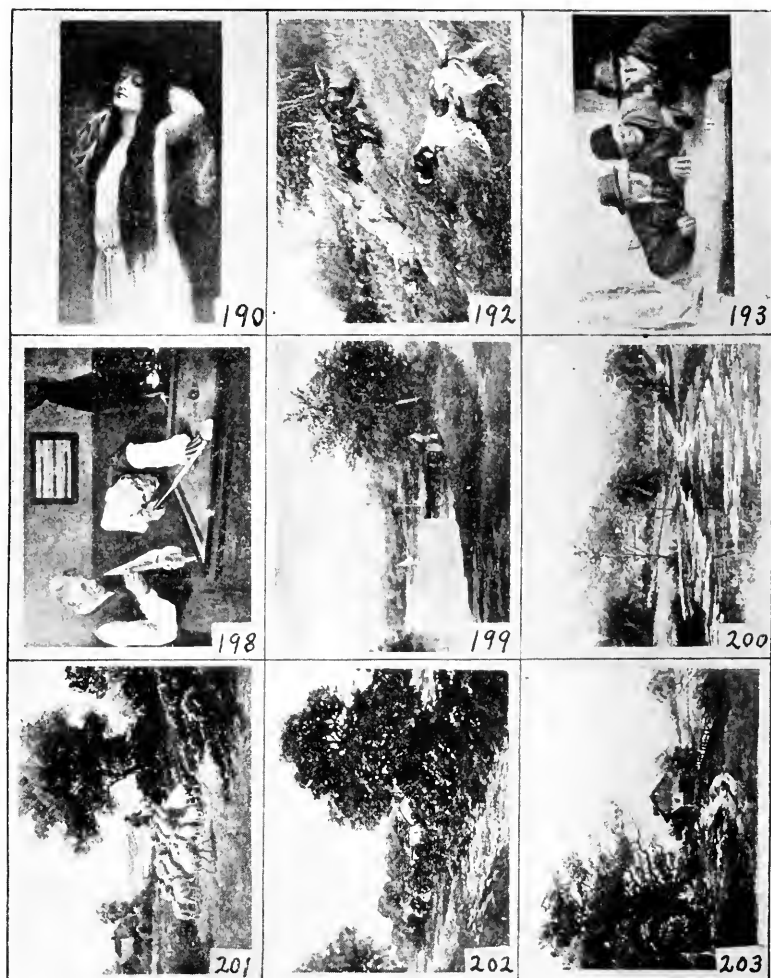
No.	Size	Price		No.	Size	Price	
131	5x7	\$0.20	At the Pool	141	5 $\frac{3}{4}$ x7 $\frac{1}{2}$	\$0.25	Duchess of Tallyrand
135	3 $\frac{1}{2}$ x4 $\frac{1}{2}$	.15	June Roses	151	5 $\frac{1}{4}$ x7 $\frac{1}{2}$	.15	A Rocky Coast
136	4 $\frac{1}{2}$ x6 $\frac{1}{2}$	.20	A Rare Article	152	6x9	.20	Old Road in Virginia
138	3 $\frac{1}{2}$ x4 $\frac{1}{2}$	.15	Nothing In It	153	6x14	.20	Along the Potomac
189	6x8	.15	New Arrivals				





### Special Colored Studies

No.	Size	Price		No.	Size	Price	
174	5½x7	\$0.15	Shaving	182	5x6½	\$0.15	What the Doctor ordered
175	6½x8	.25	A Minister of the Old School	184	6x8	.20	Off the Fishing Banks
179	6½x8	.20	A Connoisseur	187	5¼x7½	.15	Fruit
181	5x8¼	.15	Money Musk	188	5¼x7½	.15	Choice Fruit
				189	5¼x7½	.15	Sea Food



### Special Colored Studies

No.	Size	Price	No.	Size	Price
190	5x10	\$0.25	200	7x10	\$0.25
192	5½x8	.25	201	7x10	.25
193	5x10	.20	202	7x10	.25
198	6x8	.15	203	7x10	.25
199	7x10	.25			

Awakening  
A Critical Moment  
The Raffle  
Billiard Players  
A Lake Scene

The Old Bridge  
Sheep  
The Old Road  
Farm House



204



205



206



207



211



215



216



217



218

### Special Colored Studies

No.	Size	Price	
204	10x12	\$0.25	Edge of the Forest
205	10x12	.25	North Sea Fishermen
206	10x12	.25	Dutch Village
207	7x10½	.20	Friday
211	10x12	.25	Moonlight on the Rhine

No.	Size	Price	
215	8x10	\$0.25	Good Cheer
216	7x11	.20	Homeward Bound
217	8x11	.25	Scotch Highlands
218	8x11	.20	The Winner



### Special Colored Studies

No.	Size	Price	
219	8x11	\$0.25	The Fortune Teller
220	8x11	.25	Rosebuds
221	4½x6	.20	Solitude
222	6x7½	.20	Sweet Reverie
223	4½x6	.20	Elaine

No.	Size	Price	
224	6x7½	\$0.20	Marcelle
225	6x8	.15	Red Raspberries
227	6½x7½	.15	Washday
228	5x7	.15	Plums





232



233



234



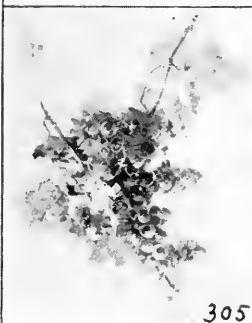
235



236



304



305



306



307

### Special Colored Studies

No.	Size	Price	
232	5x7	\$0.20	Group of Monks
233	5½x7½	.20	The Old Frog Pond
234	4x5½	.15	Stony Brook
235	8½x4¼	.15	A Monk
236	5x10	.25	Fishing Fleet at Hull

No.	Size	Price	
304	5x10½	\$0.35	Cherries
305	8x11	.35	Purple Grapes, Aulich
306	7x7	.25	Clover
307	12x17	.35	Pink Roses, Aulich

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